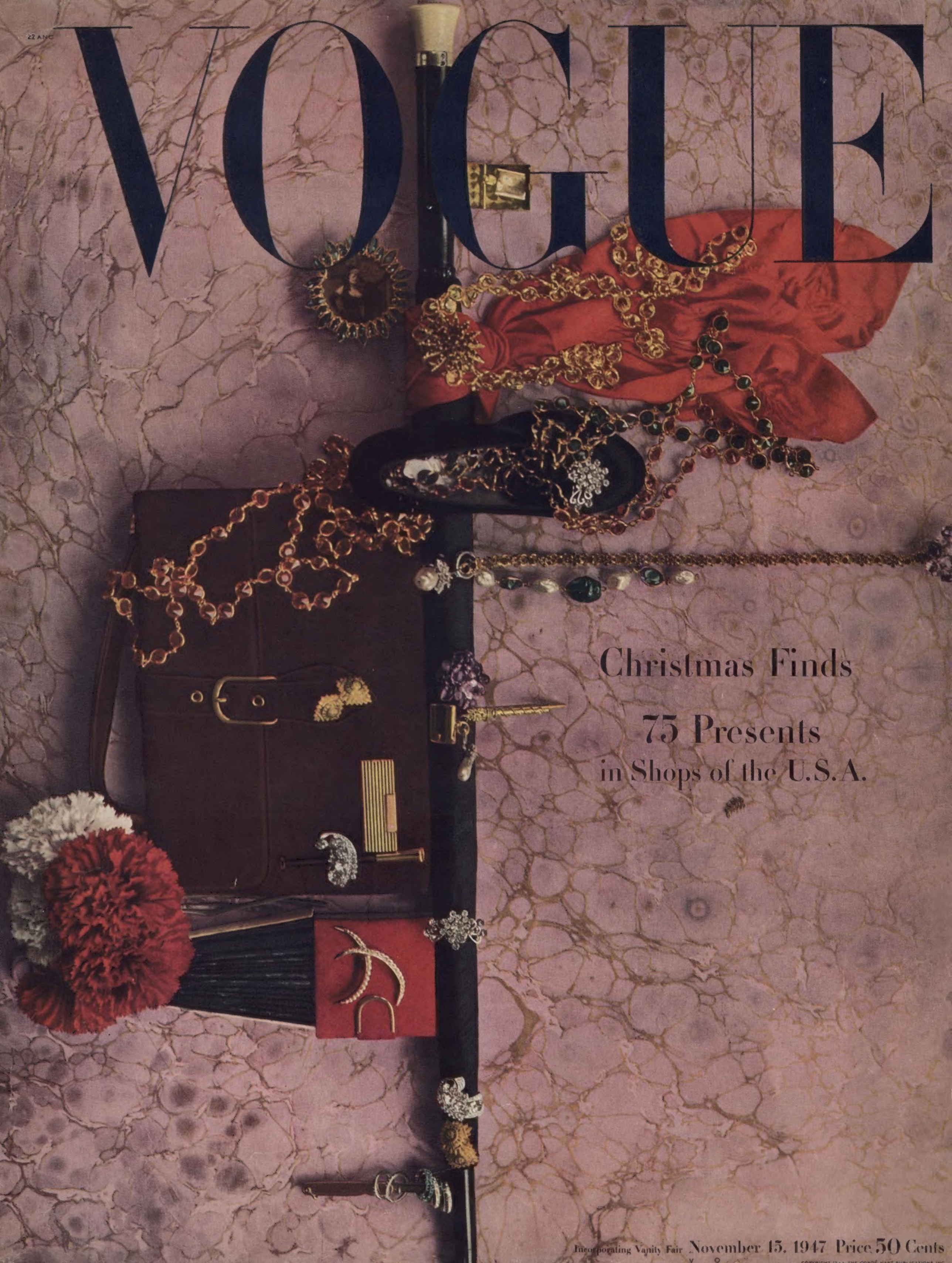
22 ANC

VOGUE



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75 Presents
in Shops of the U.S.A.

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"Desert Flower" by Leigh—*perfume portrait by Audrey Buller*

WHO FINDS THIS MYSTERY BLOOMING HERE, ALONE AND RARE, BECOMES A TEMPTRESS...

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A NEW ENCHANTING PERFUME BY LEIGH

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our party dress exclusive, $185

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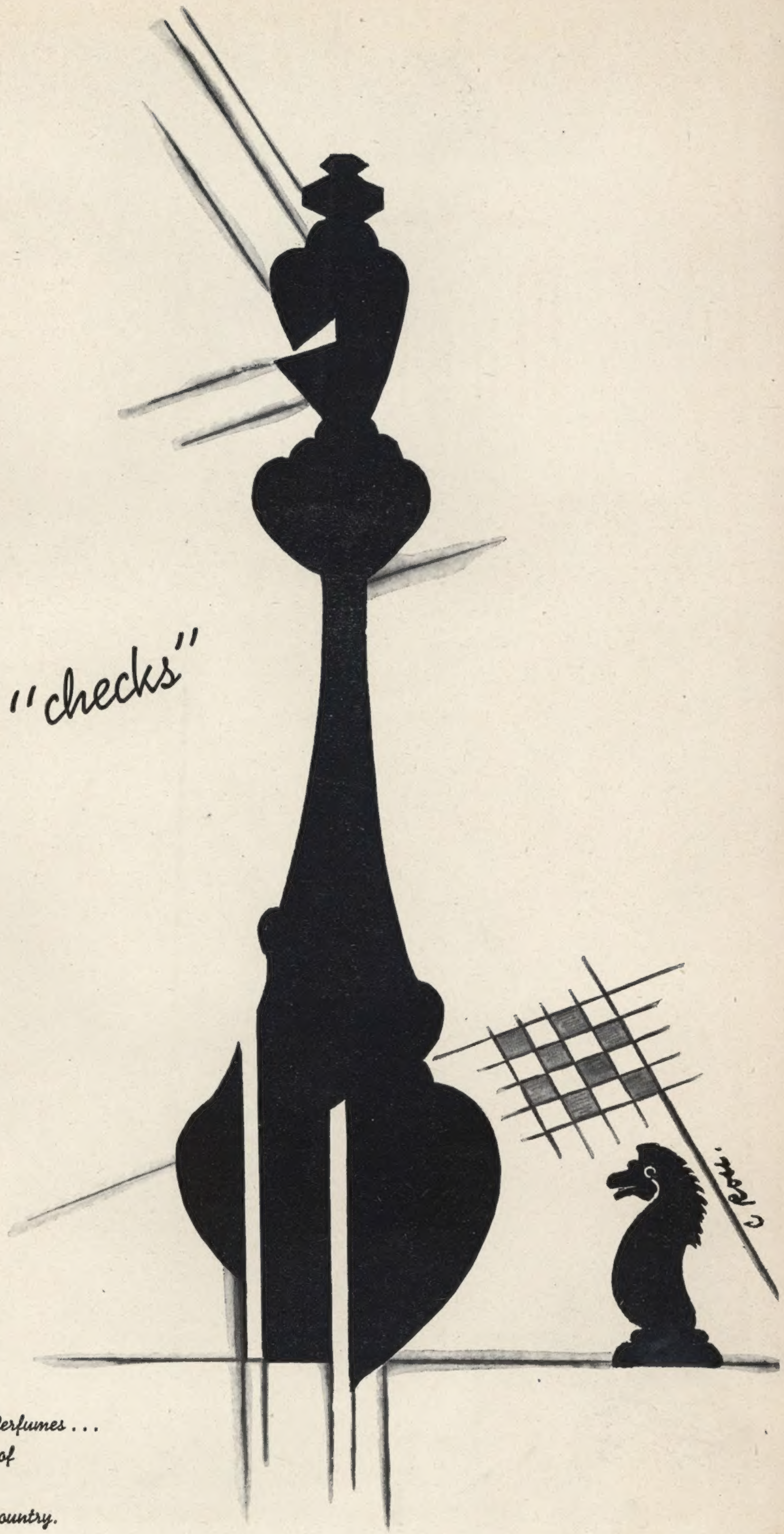

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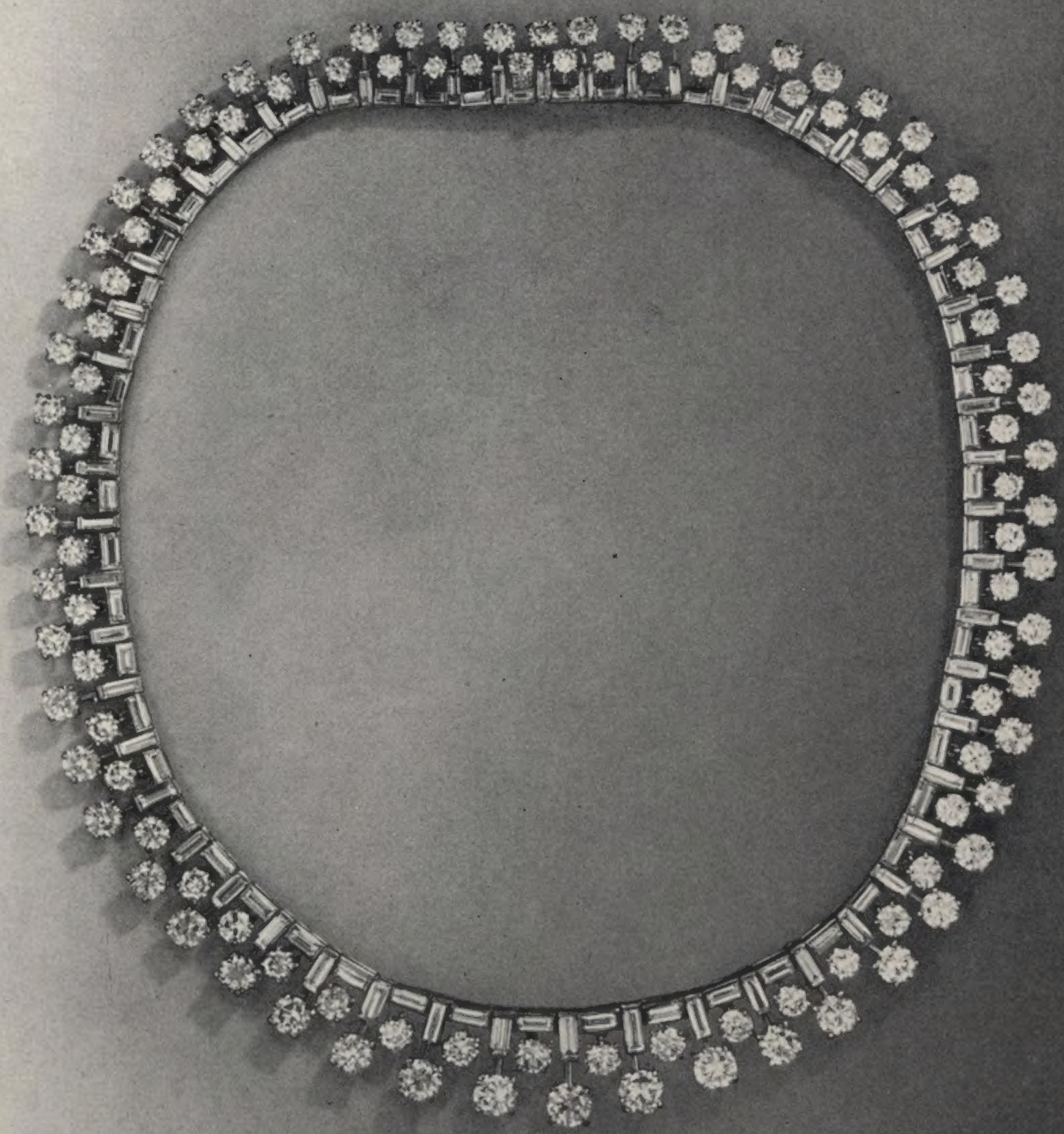
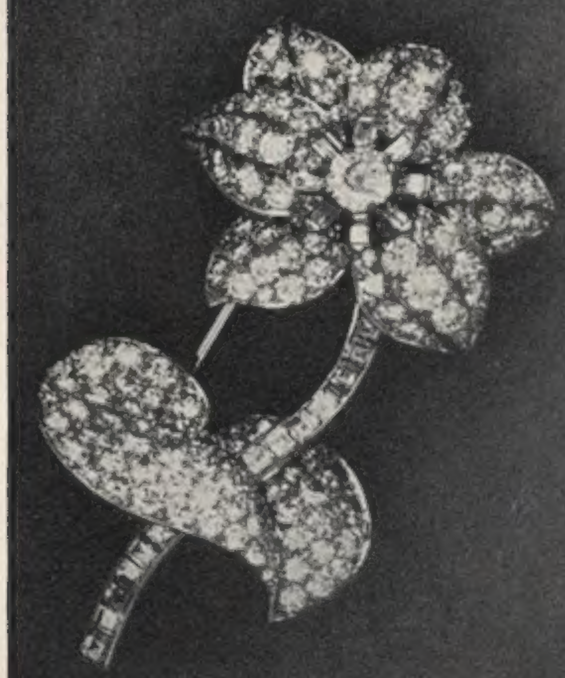
1847-1947





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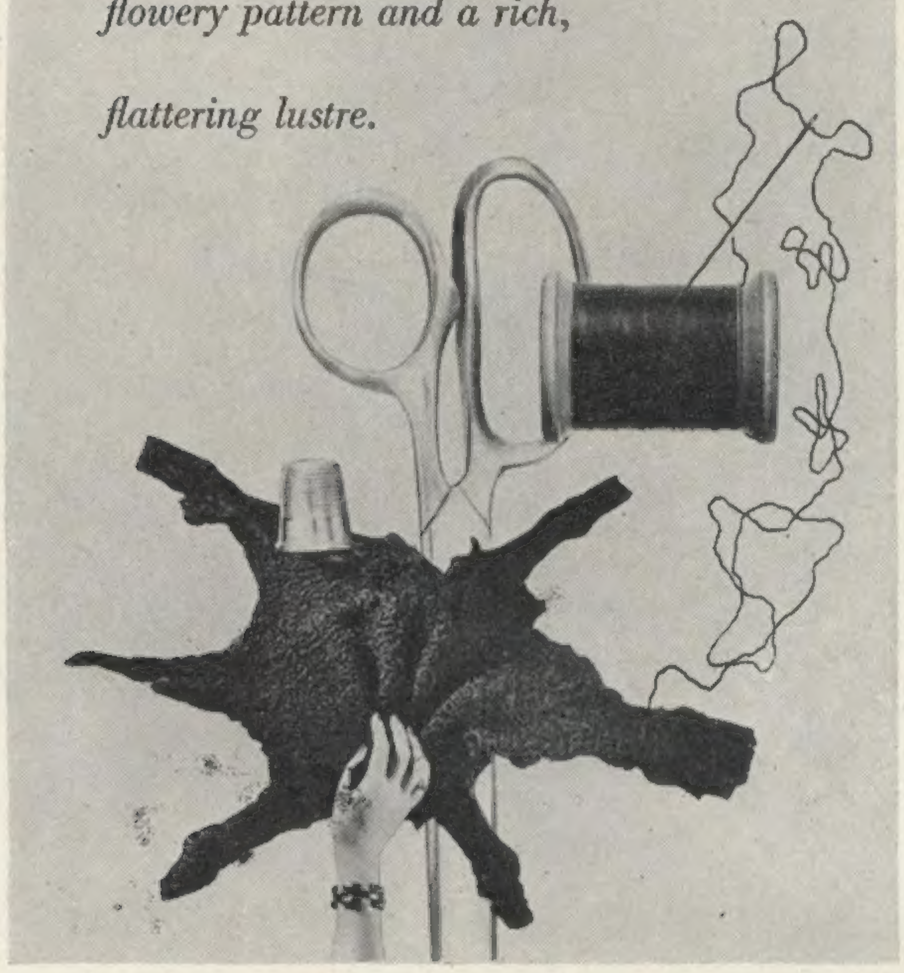

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Left-hand page: **1** BEAUTY BATH GIFT SET, Confetti Bath Powder, Bubble Bath Salts and Bouquet Lenthéric: also in Tweed, Miracle, Shanghai, A Bientôt, $5.75. **2** DELUXE BATH GIFT SET, Anticipation Bath Essence, Bouquet Decanter and Sachet Concentrate, $16.50. **3** DECANTER, Shanghai Bouquet, $2.50 & $4.00. **4** "THREE SILENT MESSENGERS," flacon of Bouquet Tweed, Miracle and Confetti, $2.50. **5** GALA LENTHÉRIC GIFT SET, closed. **6** "SOFT-FOCUS" DELUXE FACE POWDER COMPACT (Tweed), $2.50. **7** "TRIPLIKIT"* VANITY, $7.50. **8** BRILLIANT "GOLDEN BLAZE" DOUBLE LOOSE-POWDER VANITY, $5.50. **9** CONFETTI PERFUME, $5.50 to $57.50. **10** TWEED PERFUME, $5.50 to $57.50. **11** SHANGHAI PERFUME, $7.00 to $75.00. *Right-hand page:* **12** TWEED DELUXE GIFT PRESENTATION, Perfume, Bouquet Decanter, Bath Soap, Quilted Hand Soap, Sachet, Bath Oil and Talcum, $13.75. **13** "FOR HER—FOR HIM," Tweed Perfume and Bouquet, Decanter, "for her;" Shaving Bowl and After Shave Lotion, Decanter, "for him," $12.75. **14** DECANTER, Miracle Bouquet, $2.50 and $4.00. **15** "FOLK DANCE" BOUQUET TRIO, flacon of Tweed, Miracle and Confetti, $3.75. **16** BATH DUO, Miracle Bath Powder and Bouquet; also in Tweed, Shanghai, A Bientôt and Confetti, $3.00. **17** "PRESENT-PERFECT" PERFUME TRIO, flacon of Tweed, Miracle and Confetti Perfumes, $7.50. **18** "MERRY BELLS" MINIATURES, flacon of Tweed, A Bientôt and Confetti Perfumes, $5.50. **19** DELUXE DUO, Tweed Perfume, and decanter of Bouquet Tweed; also in Confetti, $13.75; Miracle and Shanghai, $16.25; Anticipation, $19.50. **20** MIRACLE PERFUME, $7.00 to $75.00. **21** ANTICIPATION PERFUME, $15.00 to $60.00. **22** DARK BRILLIANCE PERFUME, $5.00 to $75.00. (Not Illustrated) DARK BRILLIANCE SET, Bouquet Decanter and Bath Powder, $9.50.

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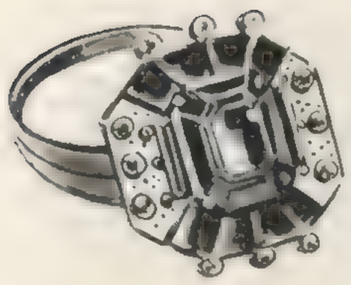

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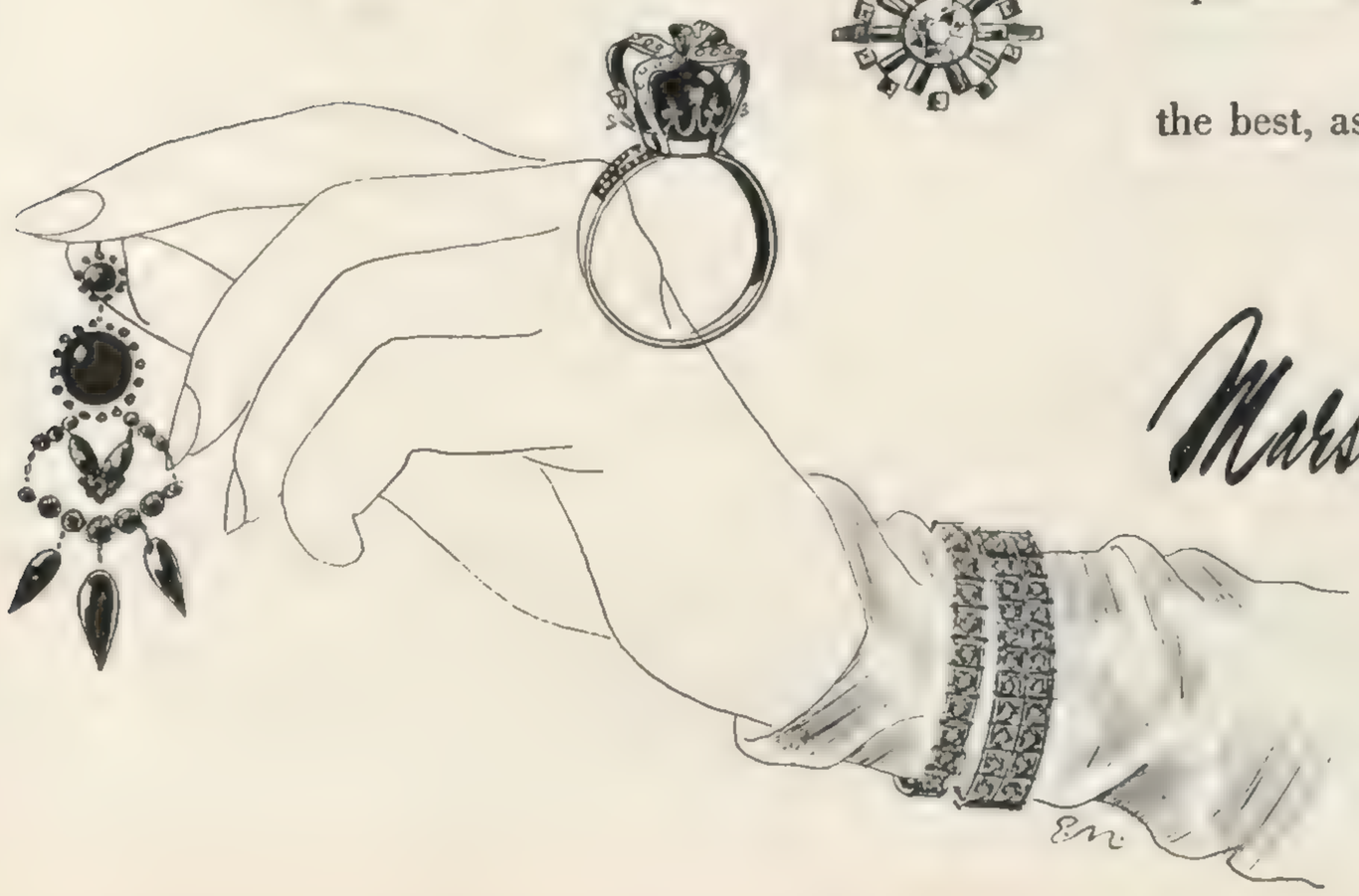

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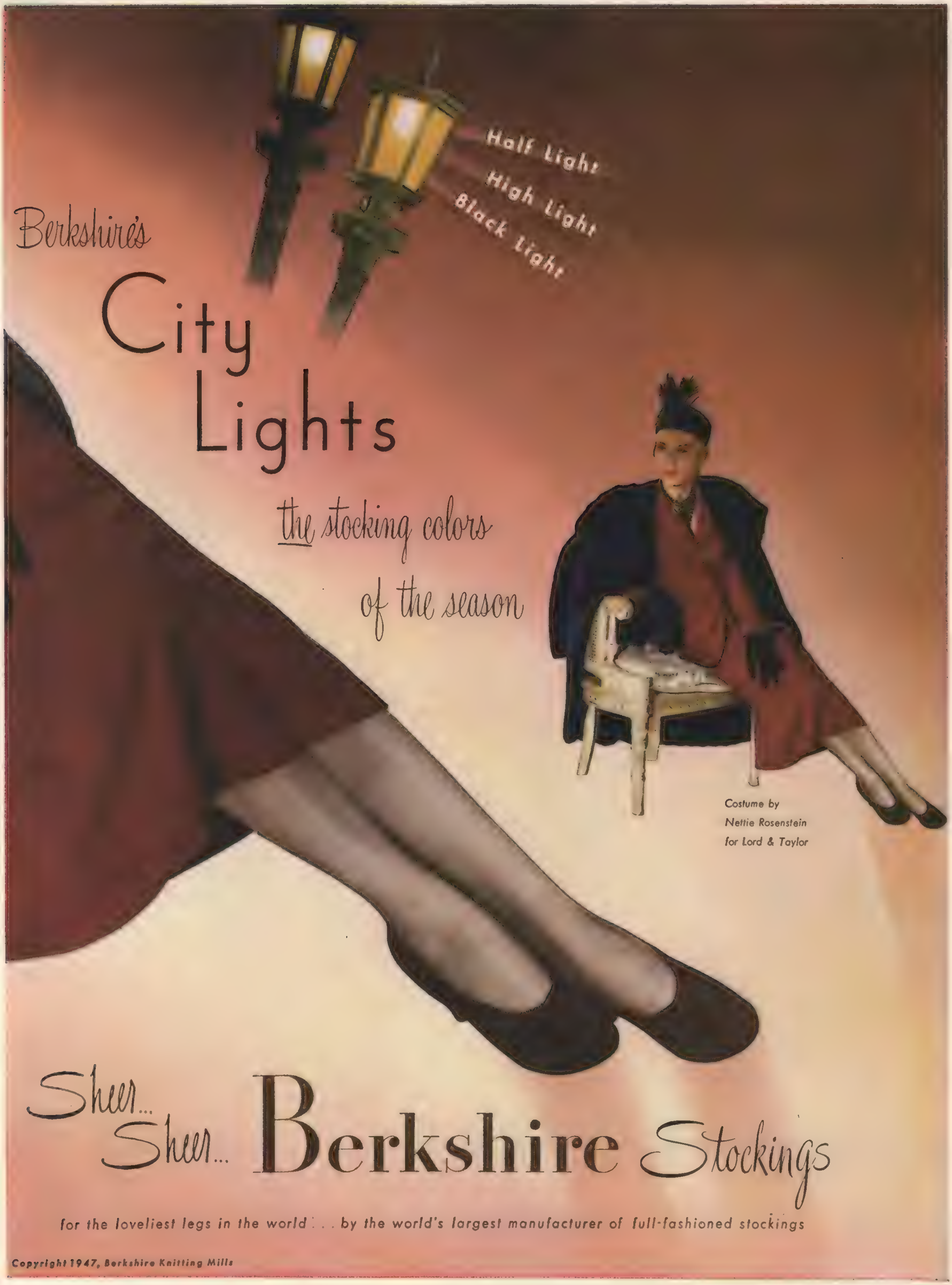
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the stocking colors
of the season
Costume by
Nettie Rosenstein
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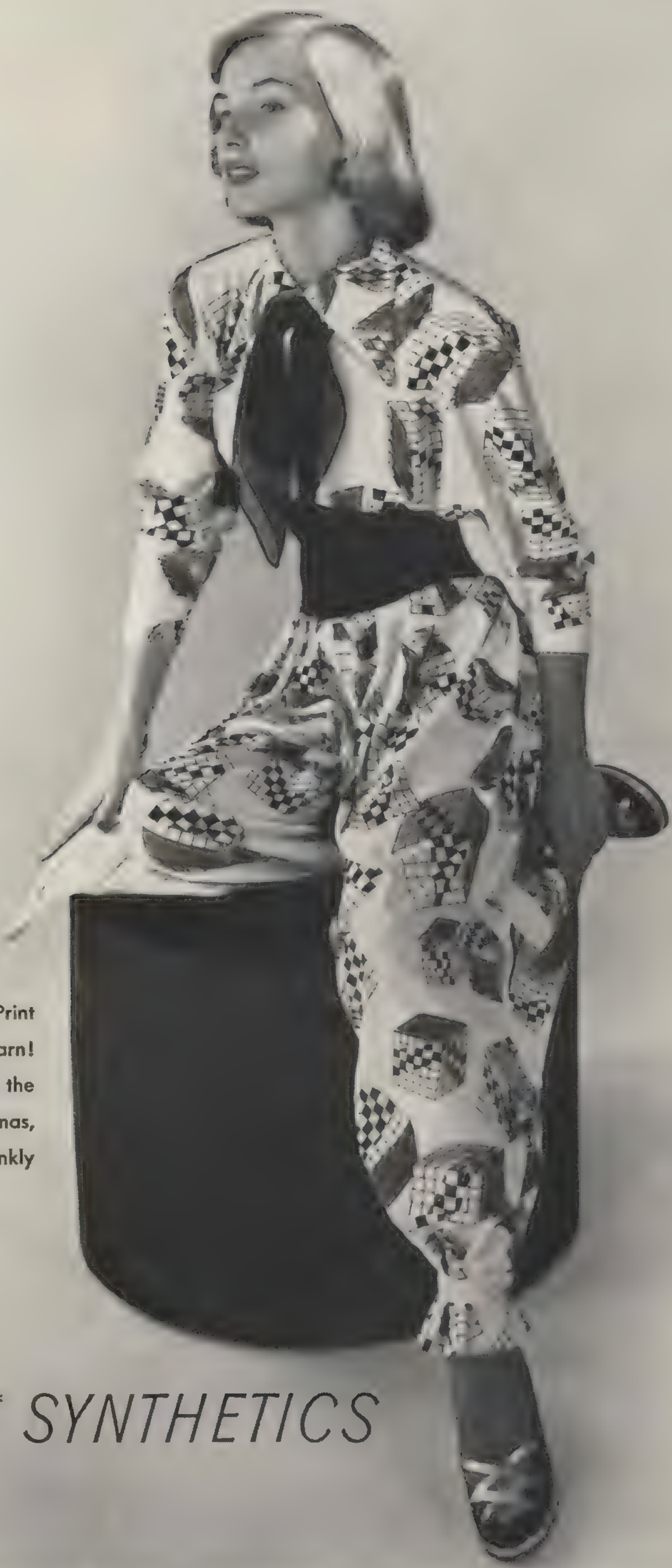

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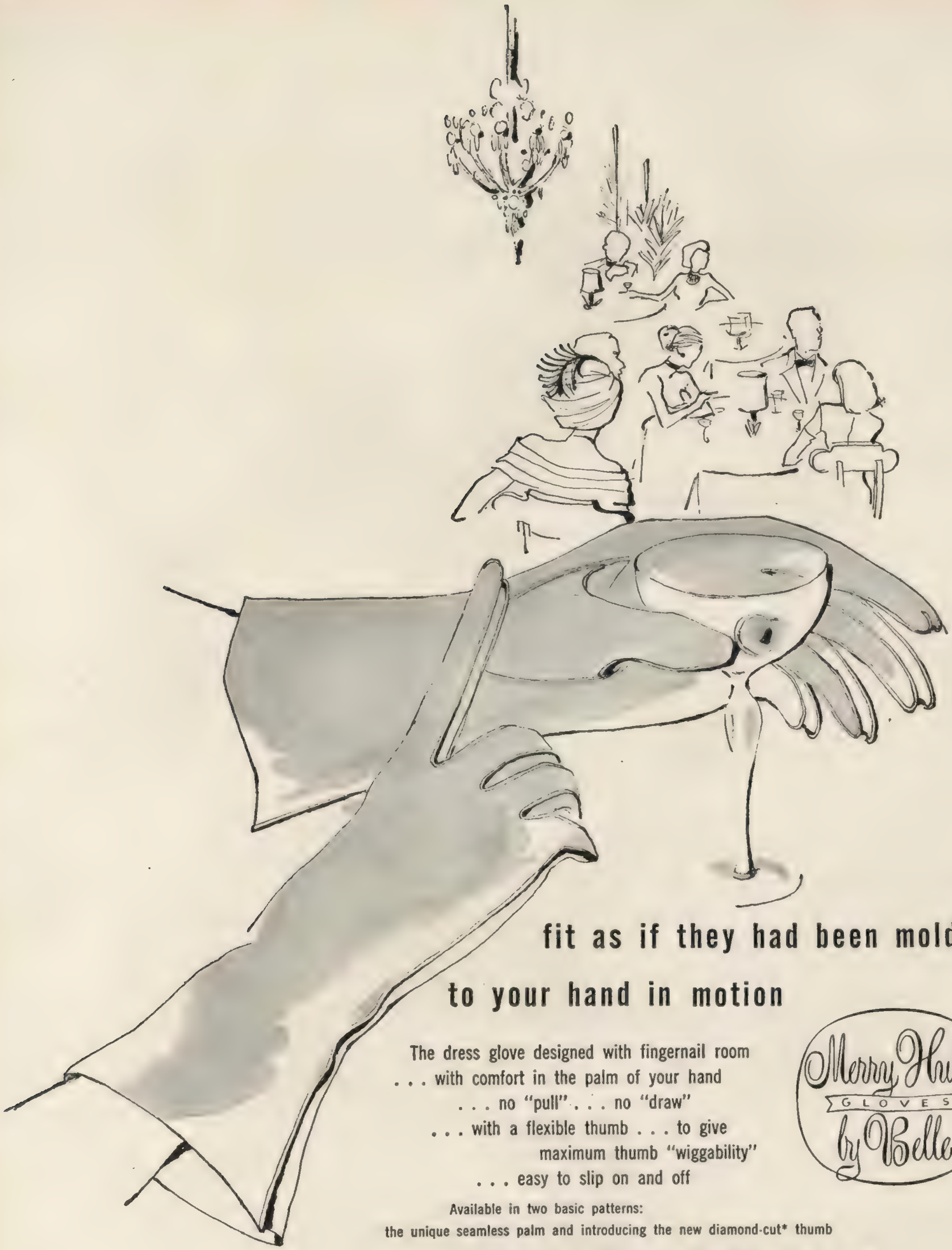

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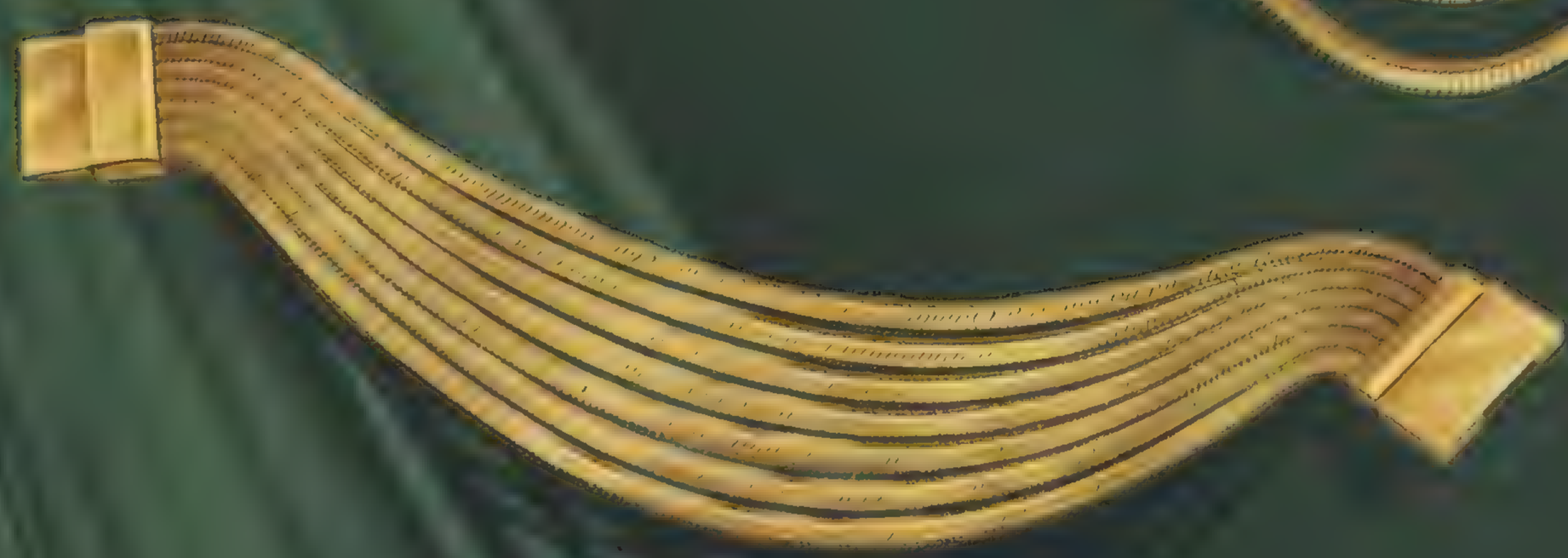

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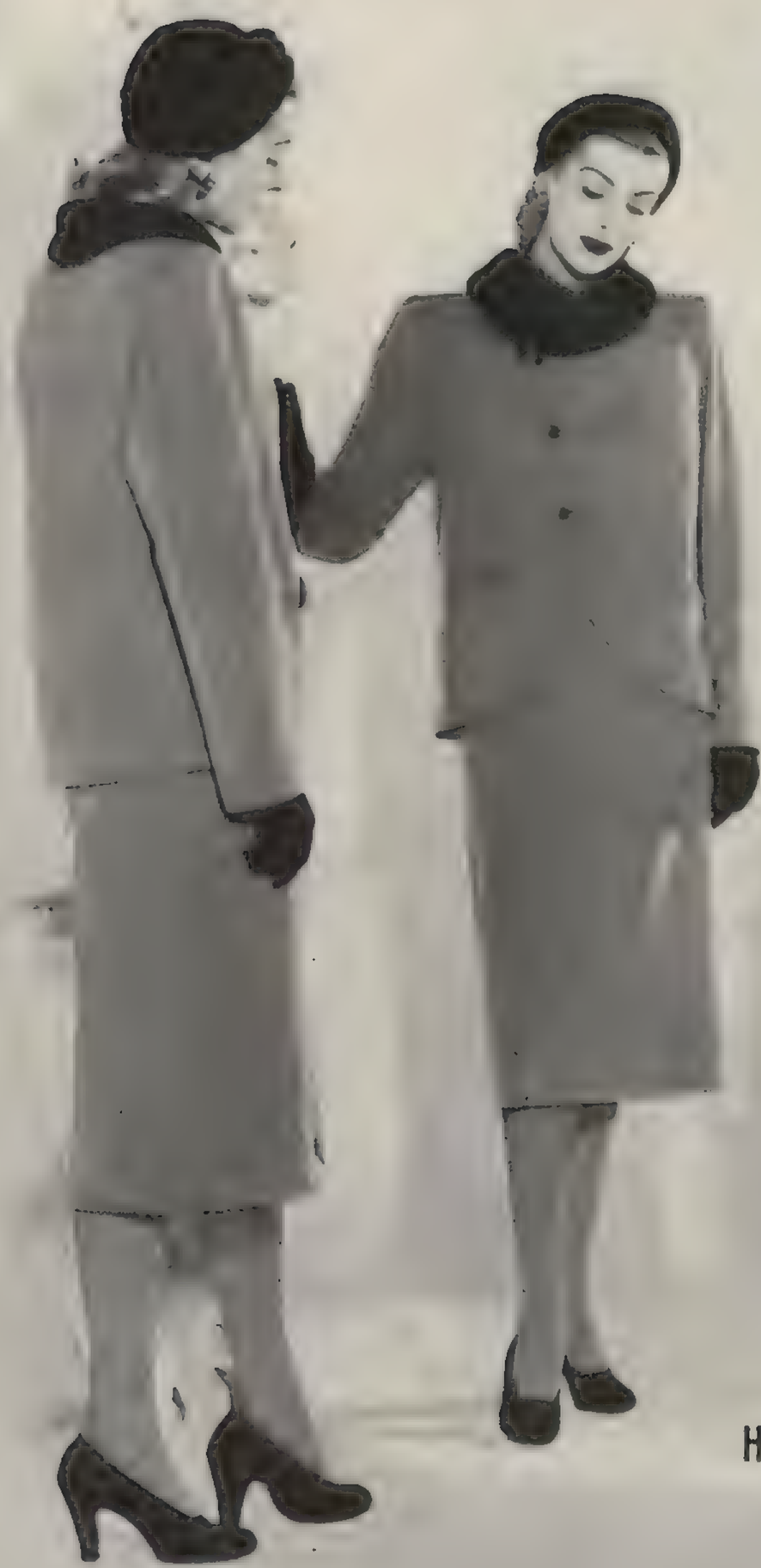

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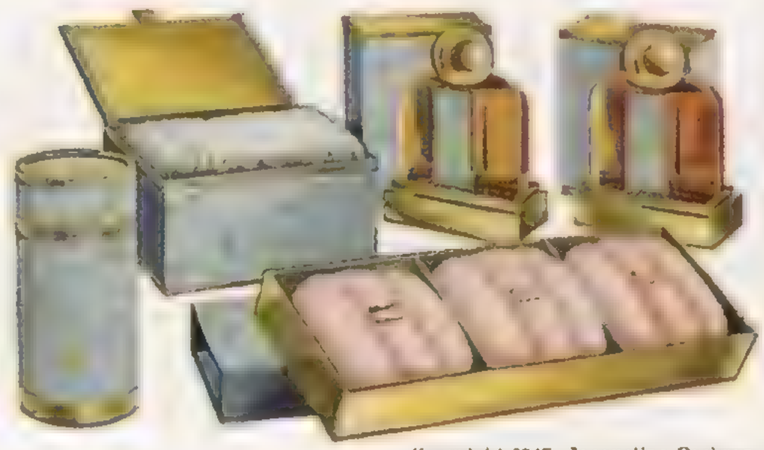

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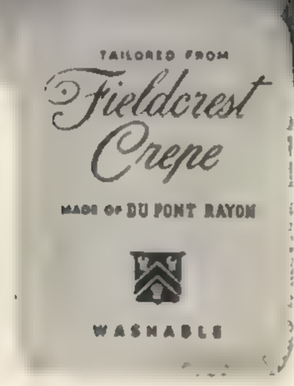

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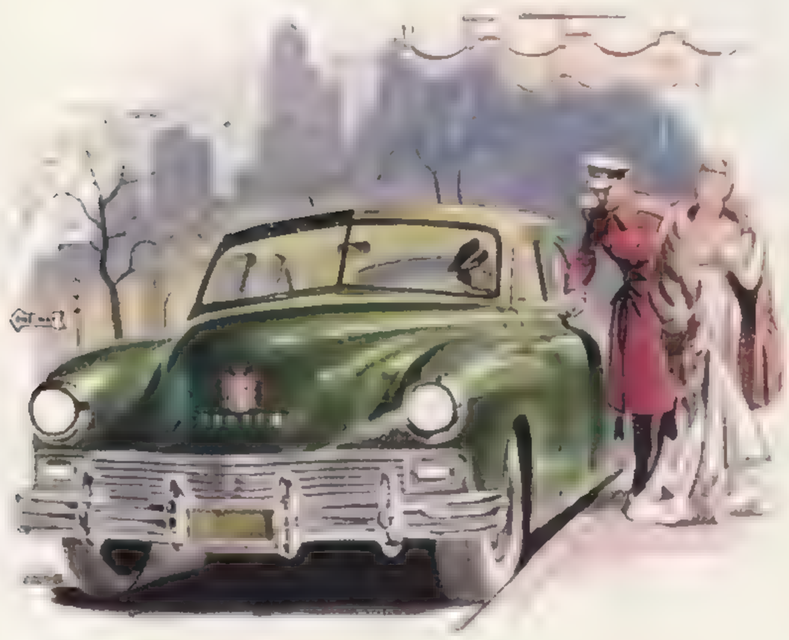

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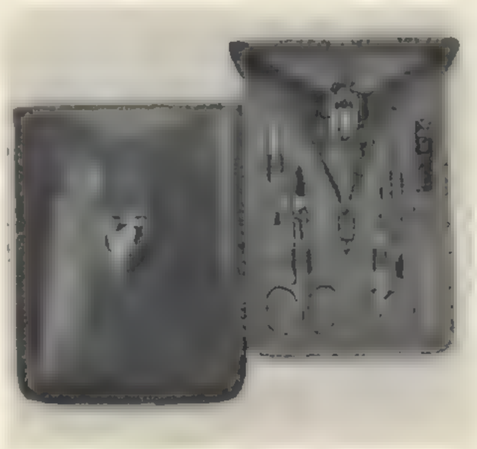

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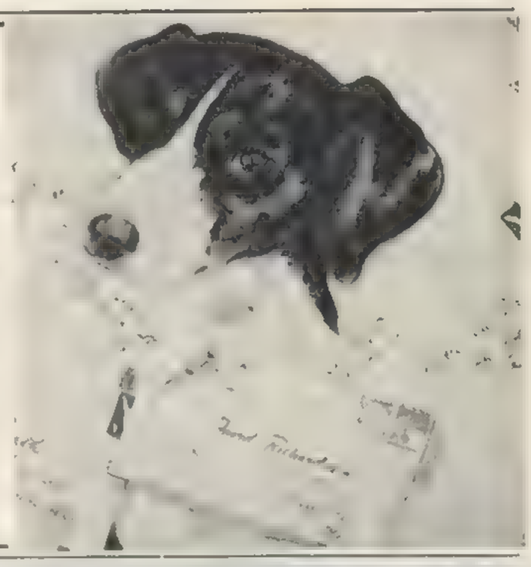

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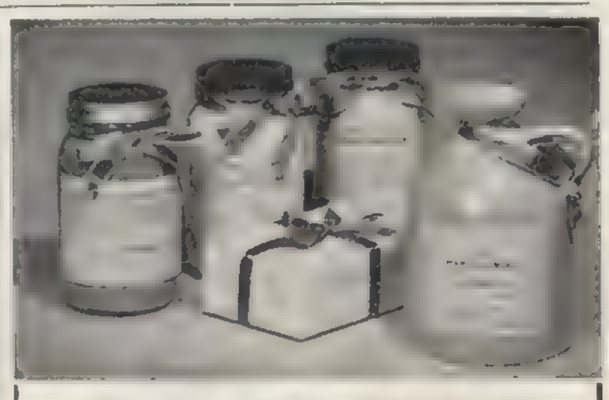

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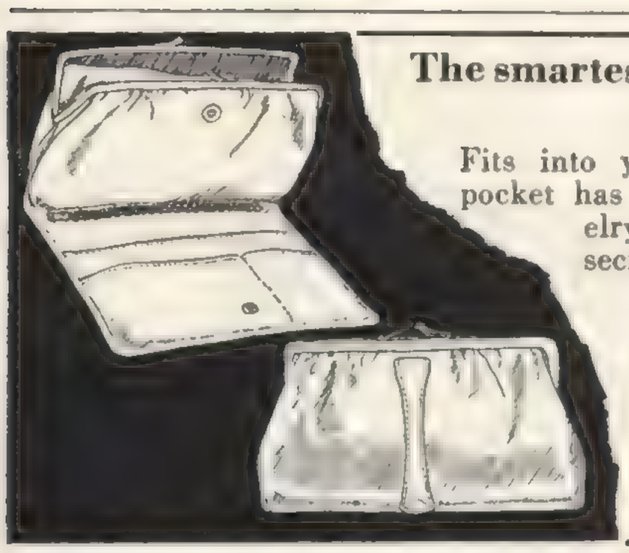
Hound

...WRITES HIS LIST

YEAR BOOK of dates and engagements. The 1948 French calendar is illustrated this year by 61 photographs of France's churches and cathedrals. Each calendar is 9" x 7", has a ring binder. Wonderful Christmas present, and best of all, proceeds go to "Funds For France," who distribute food, clothing, medicine to French children. $2.25. 400 E. 72nd St.

MIEHLMANN

FRENCH COOKING or its reasonable facsimile seems to be at its best served from copper. The Post Mart has a collection of dishes and casseroles, all tin lined, riveted brass handles. Au gratin dishes, $4.25 to $5.95; covered casseroles, $9.95 to $11.95; individual soup tureens, $5.25. At 230 E. 78th St., N. Y.



The smartest, handiest CARRYALL BAG you'll ever own!

Fits into your bag or carry separately. Top pocket has cosmetics section, suede lined jewelry section. Zipper compartment for secret papers and three additional pockets. Made in black, red, navy, and brown ghana saffian leather. Size: 6½"—4¼". Send check, money order. *$12.95* plus 20% federal tax.

PAULYNE HOLT
328 PARK AVENUE
NEW YORK 22, N. Y.

PERSONAL PUFFS
$3.50
POSTPAID

Here's a splendid gift for "HER" that's truly personal. It's a set of 12 Powder Puffs, made of fluffy baby lambskin; each puff personalized with monogram or FIRST NAME, in gold. Packed in clear, after-use plastic box.

Send check or money order
Satisfaction guaranteed or money back.

PENTHOUSE GIFT SHOP
83-08 Talbot St., Kew Gardens 15, N. Y.

CHAIRS for SMALL TOTS

With tapestry seats all ready for you to needlework! Handsome mahogany finish, 22" high. Your choice of nursery rhyme pattern **$5**, or floral spray **$2.50**. Background wool **$1**. The rocker **$9.95**, straight chair **$8.75**. And many other designs just received!

Alice Maynard

KNITTING HEADQUARTERS
558 MADISON AVENUE, NEW YORK 22, N. Y.

Don't Puzzle—Give Him Sulka Ties!

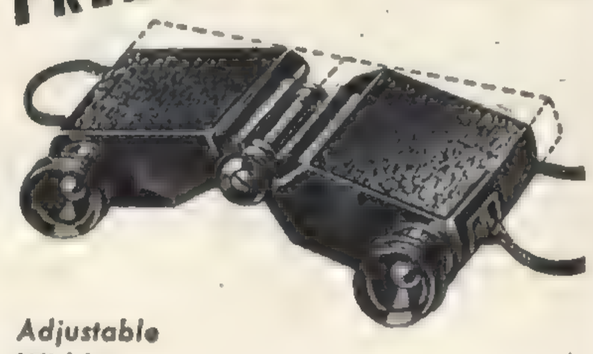
He's certain to enjoy them. Especially pure silk crepes and twills—all original Sulka designs. Crepes, in both conservative and striking patterns and tones — twills, in lively colors and designs. . . . Appealing, wide choice of both on burgundy, brown, or blue grounds.

$7.50 each

Selection sent upon request

A. Sulka & Company
661 Fifth Avenue — at 52 Street — New York 22
6 South Michigan Avenue—Chicago 3

FLAT FRENCH BINOCULAR
POCKET SIZE



Adjustable Width

A lifetime gift for the whole family! This new, imported, prismatic, six-power binocular — for theatre, racing, boxing, all sporting events — can be focused and adjusted in width for any person. Remarkably small and lightweight (11 oz.) with large field of vision. Coated lens eliminates reflection, admits more light. In genuine leather case. $125.00, plus tax.

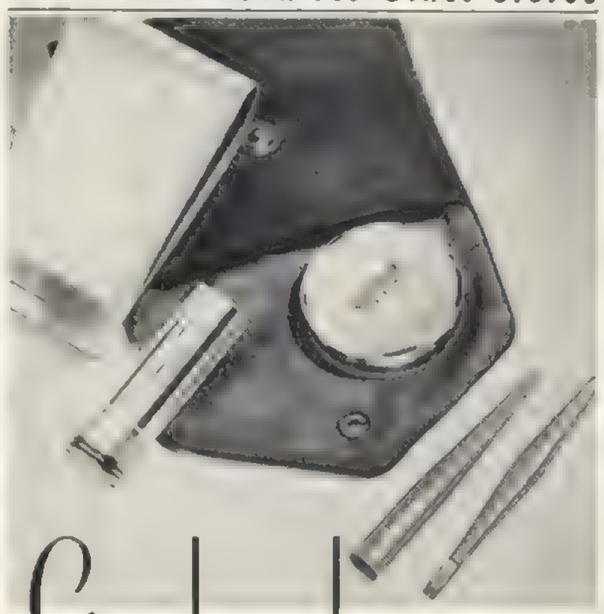
Also complete line of binoculars, field and opera glasses, and telescopes

E. B. Meyrowitz OPTICIANS
520 FIFTH AVE., AT 43rd ST., N. Y.
See 'Phone Book for Other Stores

49 EAST 47TH STREET
NEW YORK 17, N. Y.
Eldorado 5-3354

SLIM
TRIM
TAPERED

Tailored for you to your exact measurements in the finest woolen gabardines.
•
Write for swatches and measuring chart.
•
Ski-Trousers, $35
Slacks, $29.95
Shorts, $19.95



Goubaud
MINIATURE BEAUTY BAR

Two-tone Moire Snap Purse holds Goubaud Lipstick,* genuine Sable Lip Brush with protective cap, Rouge* and Tissue Packet. Five pieces complete (tax included) $4.50
A Goubaud Exclusive . . .*Please specify light, medium or dark.

GOUBAUD OF PARIS
743 Fifth Avenue, New York 22

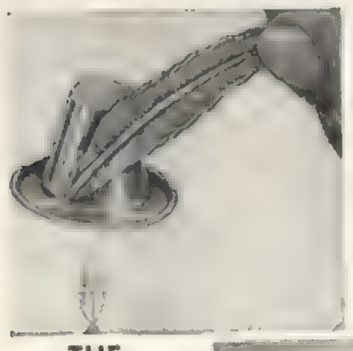
JEWELLED GOLD HOLDERS

14K GOLD EJECTOR, square shape with rubies or sapphires, red, blue, black or shell tips, 4½".....**$115.00**
14K EJECTOR, plain, 4½".....**$66.00**

Prices include Federal Tax

Alfred Orlik Inc.
660 FIFTH AVE., AT 53rd ST., NEW YORK 19

LOWY'S presents . . . Unusual Gifts



For those Golden Moments when a whisper of your favorite perfume is the exclamation point of your mood—carry with you always a GOLD PLATED PERFUME FLASK designed in just the right size to tuck into your purse. Also for use on your vanity.

The Tops are applicators—guaranteed leakproof. Capacity ½ dram—Your choice of four handsome designs.

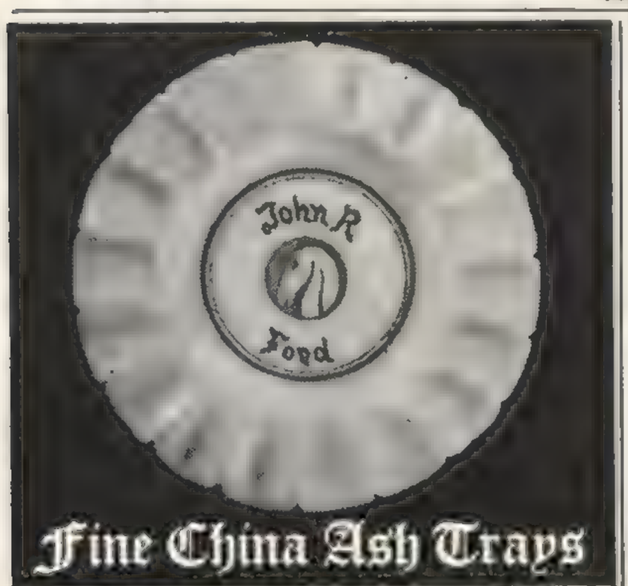
$1.20 each—Set of Four—$4.50
Federal tax and Postage included.

Send for illustrated booklet.

THE PURITAN HAT
—for that little extra Gift, with a perky little feather which serves as a handle, is fashioned in brass to "snuff out" burning candles. Its quaint and captivating design makes it an excellent piece to bring the gleam of brass to the decorative setting.
Only $1.25 postpaid

The correct jewelry can be selected at a moment's glance with this CLEVER NEW JEWEL BOX, having "swing-out" pin and ring trays to present a complete display of your treasured pieces. Hand stitched and bound in genuine leather, with velvet linings and cushions, it has its own lock and key. Colors: blue, green, brown, and red. Size 8" x 4½" x 2½".
Personalized free with 2 or 3 initials, in 24 kt. gold.
$5.50 Postpaid

LOWY'S GIFTS FREEHOLD NEW JERSEY



Fine China Ash Trays

Handmade-Personalized

Unusual gifts! Six inch white china ash trays personalized with name hand painted kiln-fired in black...pure platinum encircles the design and border. Choice of five colorful designs: horsehead (pictured), ballet dancer, chessmen, sailboats, or rose.

Information needed: name to be painted and design desired.

Price $5.00 each. 6 for $25.00. Postpaid

PORCELLA POTTER'S WHEEL
500 So. Santa Fe Drive • Denver 9, Colorado

A BONNIE BALL ORIGINAL

LOSE-ME-NOT DRESS
Something new for the Christmas angel on your list. A sweet little dress with her name, address and telephone number on the skirt; her pet name on the bodice. Very fashion conscious, too . . . with a full skirt and puff sleeves. For tots 2 to 6. Write and tell us what to embroider on the dress you order. Finest cotton . . . Colors: pink, blue, maize, navy, red, gray, white and pale green.

$19.95 p.p.

No C.O.D.'s. Allow three weeks for delivery.

FLYNN, INC.
4948 MARYLAND AVE., ST. LOUIS 8, MO.

TAKE 10 SECONDS

to
Protect your Hairdo
Protect your Makeup
Protect your Clothes
WITH

NYLON *Cosmeticap*

• For perfect grooming Cosmeticap is a must. Now you can do your hair in cool comfort before dressing. Then "Zip" on a Cosmeticap in a jiffy. Clothing just slides over it. You'll know your hair is not wispy—your makeup & clothes stay unsmudged.

• Sheer, long-lasting nylon—featherlite, too. Tea-rose shade. Zipper closing. Washes fresh & clean.

HELEN FRASER, Director of the Barbizon Studio of Modeling, says, *"Cosmeticaps are used by top Barbizon models on all fashion & photographic assignments."*

A useful gift. Order direct—$2.50 each. Write for FREE copy of Miss Fraser's 12 Beauty Hints.

COSMETICAP CO. Chrysler Bldg. New York, 17

*TM Reg. U. S. Pat. Off.

ARISTOCRATS OF TABLE MILLS
STERLING SILVER TRIMMED SALT AND PEPPER MILLS

Heavy gauge Sterling silver trim with dark walnut makes a beautiful set of mills for the more formal table setting. Wonderful wedding gift. Also all Sterling design. Copper trim available in place of silver. Ask for circular with many unique gifts.

Sterling trimmed mills, Pepper $12, Salt $10.50. Bag of pepper corns and salt crystals with each pair shipped. Money-back guarantee. Mail orders filled promptly. No C.O.D.

THE POST MART
Dept. 49, 230 E. 78th St., New York 21, N.Y.

Shop

YOUR PRIVATE GARDEN, under the lights. Here's a lamp with a green thumb—that is: its handsome spun brass base has a roomy niche for ivy, or any green and growing thing. Pleasant to look at (and see by) come cold indoor weather. With an amber Fiberglas shade; $30 express collect. 24" high. Handmade by Hilary, 436 East 86th St., N. Y. C.

CHRISTMAS MIRAGE. These bright and shining Christmas tree balls belong with the presents *under* the tree. The large size, 8½" diameter, holds 2 bath towels, 2 guest towels, 2 face cloths, $7.50. The smaller size, 5½", holds 6 wash cloths, costs $3.00. By Martex at Abraham & Straus, Brooklyn.

BAKER

Pamper her...with a Breakfast Tray Set...

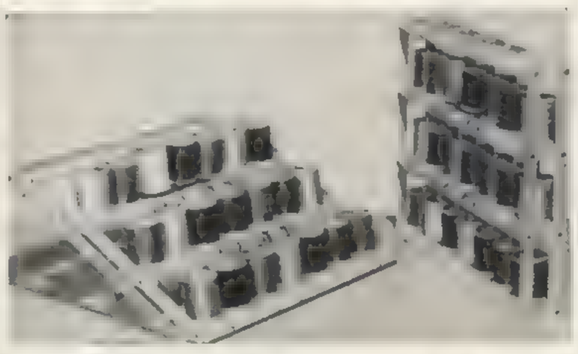
of white daisies embroidered on a background of chartreuse, gray, white, gold, or tea rose.

Irish linen cloth, 14"x21", with two napkins to match, $3.75 post paid.

Prompt attention to mail orders.

MAISON HENRI
613 MADISON AVE. Bet. 58th & 59th Sts. New York

SEWING DELIGHT!



FOLDING SPOOL RACK
A Gift of Charm and Utility

Show this to any woman who sews! Simple, but ingenious time and space saver. Occupies only 7" x 9" when not in use; a flip, and it expands with 3 tiers of spools at your fingertips. Colorfully decorated. COMES WITH 21 SPOOLS OF THREAD in 21 different colors, plastic thimble and 9" rule design. Rack in beautiful pastel shades.

Complete **$2.50** *postpaid.*

Immediate shipment

AMERICAN MAIL ORDER CORP.
Dept. V Forest Hills, N. Y.

LINGERIE *Doree'*

ORDER BY MAIL

Sweet Dream Gown!

4.95

To own—or to give, a beautiful quality rayon satin gown with lovely lines and exquisite lace trimming. Tea-rose or heavenly blue. Sizes 32 to 38.

Send Check or Money Order

SHIPPED PREPAID...NO C.O.D.

DOREÉ INC. Dept. A. Box 709
WHEELING, WEST VIRGINIA

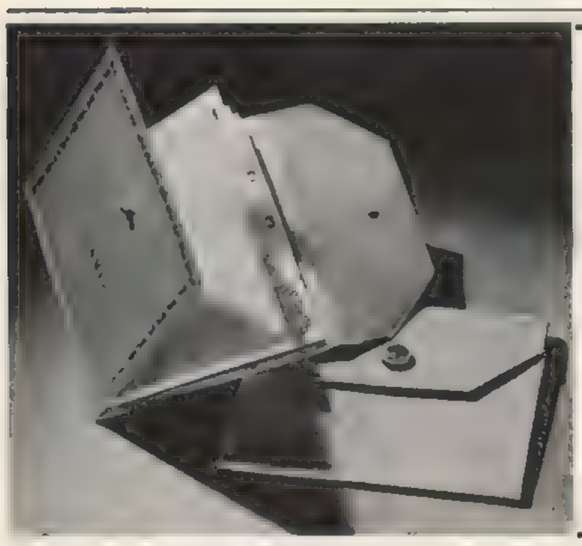
Hound

...WRITES HIS LIST

SILVERY EVERGREENS in miniature. Bright Christmas centrepieces, ornaments for a table or mantel. These were made in Mexico of Mexican tin, their careful branches tipped with little candleholders, their tops set off by a star. You may buy them at the Pan American Shop 10″ size, $3; 12″, $4; 18″, $5, plus postage. 822 Lexington Ave., New York, N. Y.

MIEHLMANN

SOAP AND WATER SUBSTITUTE. A luxurious, feather-soft cream; a new facial wash that leaves your face bedtime clean. Put it on by hand or with a wet wash cloth, rub off the lather and your skin has been scrubbed and softened all in one step. Called Aqua-Glow, it costs $1.00 at Sterns, N.Y.C.



STAMP CASE

Our famous and exclusive custom-made calfskin case for postage stamps is still the favorite present. Specially treated linen leaves, indexed for denominations, keeps stamps from sticking and the delectable colors of the leather are hand-dyed. Red, blue or natural tan calfskin, 3½″ x 4½″.

$4.35 postpaid

Initials or name in gold .50 extra

DANIEL'S DEN, Dept. V-11

A Shop of Choice Things

141 Newbury Street, Boston 16, Mass.

SURPRISE SATCHEL

Unusual Gift for Boys and Girls

For gift-days and just any day! Satchel full of selected toys, chosen for age-appeal. A novel gift idea, full of fun and adventure. Toys chosen by experts with over sixty-five years toy experience. Shipped anywhere in U. S. $2.25 postpaid. 3% sales tax in Ohio. Specify age and whether boy or girl.

ARNOLD-FAIRYLAND
409 RACE STREET
CINCINNATI 2, OHIO

4½″ diam.
$4.39 Each
$7.95 per pair

Postpaid
Sorry, no C.O.D.'s

Every home can now own and cherish this French-type Plant Receptacle at this new low price.

The heavy gauge non-tarnish solid copper body is given added charm by the gleaming brass gallery and brass ball feet.

Expertly handwrought by skilled craftsmen. *Will not leak.*

THE Dunes Craftsmen
GIFTS OF DISTINCTIVE CHARM

Dept. L
56 E. 8th ST.
HOLLAND, MICH.

HOTEL MACATAWA
MACATAWA, MICH.

AN IDEAL HOLIDAY GIFT

Mrs. Wiggins Country Store Candies

A BUCKETFUL OF SWEETS OF LONG AGO

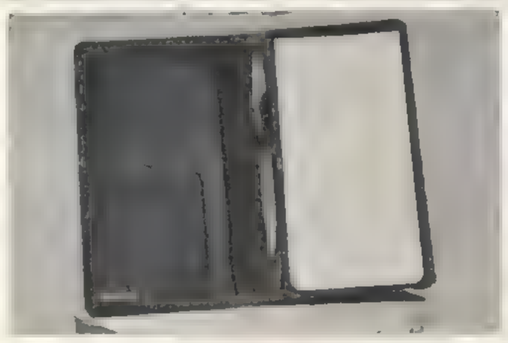
Quaint, sturdy, early New England "Firkins" filled brimful with original Salem Black Jacks and Gibralters, pure sugar sticks and balls of many flavors and colors, crystal clear Rock Candy, foamy Mint Pillows, Maple sugar, "Lickerish" novelties, a bit of spruce gum and slippery elm, topped off with tray of creamy mint Rosebuds.

After the last delicious bit of candy has been enjoyed, the maple finished "Firkin" makes an ideal sewing basket, cookie jar, lunch box or what have you.

Attractively packed, complete with gift card, mailed postpaid anywhere east of the Mississippi. Elsewhere in the United States and Canada add 40¢.

8½ inch Firkin about 5 Lbs. Candy $4.95
6½ inch Firkin about 3 Lbs. Candy $3.45

Send check or money order to: MRS. WIGGINS COUNTRY STORE
(Dept. V-11) Northampton, Mass.



Pocket Secretary

the perfect gift for "him"

PERSONALIZED WITH INITIALS

Handsome and useful . . . the right size for his inside breast pocket . . . compartments for money, cards, etc. Refillable memo pad . . . large size CROSS gold filled clip pencil that takes any standard thin lead.

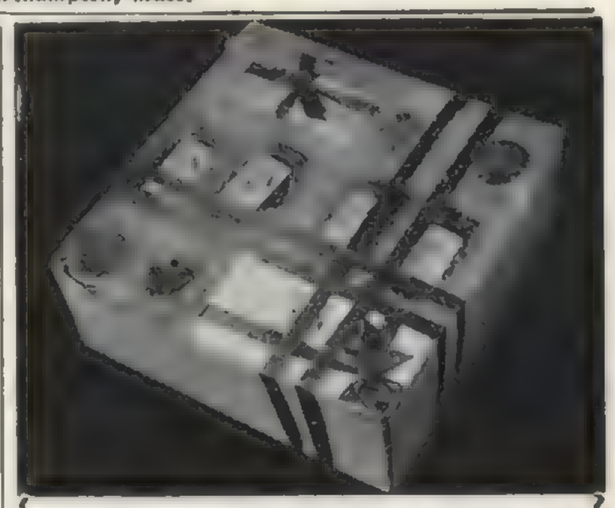
Pictured in Genuine Morocco: Brown, Black or Genuine Pigskin.....$12.95

With extra compartments for stamps, letters or papers.....$15.00

In exquisite Black Pinseal with 10 Karat Gold corners richly lined in calf $25.00

PRICE INCLUDES 3 INITIALS, TAX & POSTAGE

UTTAL'S DEPT. B
MOUNT VERNON, NEW YORK



All New England Perfections

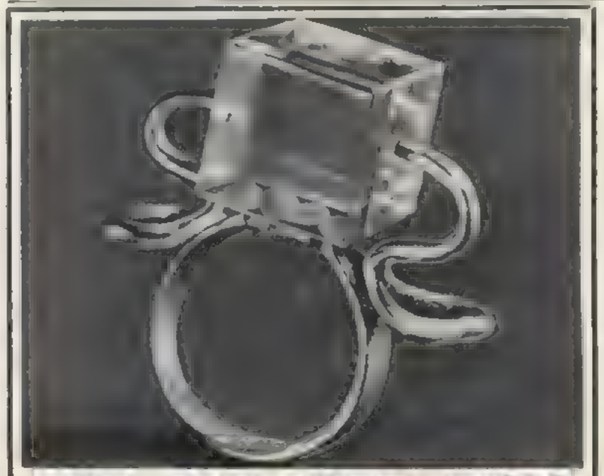
Delectable GIFT PACKAGE for friends or home use. Each item in this wholesome and homey assortment is selected for its special popularity-appeal. Order NOW for CHRISTMAS DELIVERY.

1 lb. Rum Fruit Cake
1 lb. Jar Whole Strawberry Jam
1 lb. 2 oz. Jar Spiced Melon Rind
14 oz. Jar Old Fashioned Piccalilli
1 lb. Jar Brandied Mince Meat
14 oz. Jar Whole Cranberry Sauce
1 lb. 2 oz. Jar Sweet Diced Pepper Relish
12 oz. Jar Crabapple Jelly
14 oz. Jar Sweet Midget Gherkins
1 lb. Box Luscious Old Fashioned Home-style Chocolates

$6.95

Prepaid in 48 states. Send check or money order. No COD's.

Holiday House
154 Russell St. Dept. V Hadley, Mass.



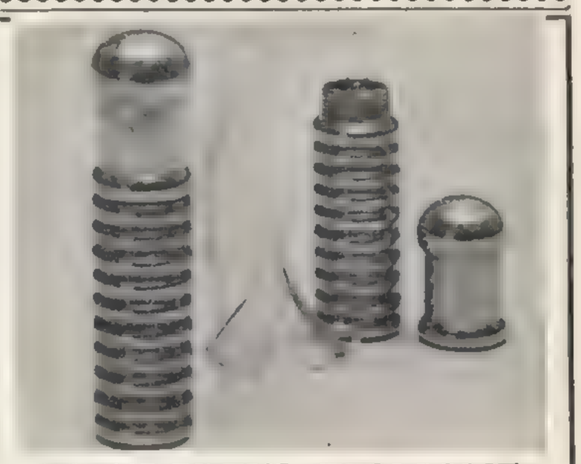
THE ICE-CUBE RING

for pre-engagements!

Soon to be engaged? Give her this unique "cooling-off-period" ring—its charm will soften her heart! Half-inch plastic ice-cube held by dainty tongs —her heart on ice inside! Rhodium plated ring of sterling silver expands to fit any finger.

$10 inclu. fed. tax • Mail Orders? Oh Yes! Write for catalog of jewels

RAPPHEL Jewelers
47 WEST 57 ST., NEW YORK 22, N. Y.



WONDERFUL TWOSOME

. . . *hand-blown* glass perfume vial and glass funnel.

Gold Plate—Set $1.00 Silver Plate—Set $1.50

For your own purse . . . and for Christmas gifts! Leak-proof vial in hand-turned metal case and unique little funnel for pouring.

ACCESSORY HOUSE
34 Fiske St. Waterbury, Conn.

Postpaid. No C.O.D.'s
In Conn. Add 3% Sales Tax

Please send me.....*sets*
Name.....
Address.....
City.....*State*.....

Shop

2 MOST EXCITING GIFTS OF THE YEAR

KEY CHAIN PENCIL—Smart, trim, beautiful—a must for every woman. Ideal for motorists and shoppers. Handy key-chain for car and house keys combined with precision made all-metal collapsible mechanical pencil. Covered with fine genuine leather. Almost jewel-like in appearance. In beautiful gift box, postpaid $1.00. Gold anodized with reptile leather $2.00. Initials 25c.

ELY CULBERTSON'S own Bridge Scoring Pencil. Every bridge player, man or woman will want one of these magic aids. A twist of the dial shows any score, accurately and almost instantly. And the score has to be right, because this pencil says so . . . with Ely Culbertson authority. A super mechanical pencil value in beautiful gift box—only $1.00. Initials 25c extra.

Mail Order Today

Fleetwing Gifts, Dept. V9
53 East 10th St., N.Y. 3, N.Y.

FAMILY CHRISTMAS CANDY BOX PERSONALIZED

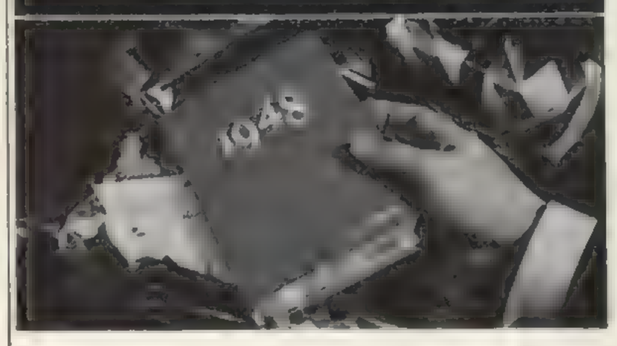
Beautifully made of vitrified china, 6½" diameter, 2½" deep. Hand decorated in 22K Gold or Platinum with full names, dates, places on the lid; and the names of the family all around the outside of the box. Design shown has names of Christmas Carols on the box; and is suitable for holidays, weddings, or anniversaries. Other decorations are available—to suit your own specific need. Delivery about two weeks. Please, No C.O.D.'s

Sent ppd. upon receipt of check or money order for

$8.00

DOROTHY HENSON
6105 Limekiln Pike Philadelphia 41, Pa.

The Christmas Gift for the Man Who "Has Everything"



Give him a 1948 Dartnell Personal Record Book—the aristocrat of appointment, memo and personal desk books. He will use it every day on his desk at home, at the office or on trips. For 23 years the choice of top business executives, professional men, high army and navy officers.

In luxurious Imported Black Sheepskin binding with gilt edges. Size 5 by 8 inches. 200 pages for appointments and personal memos. 200 pages of useful data. A place to keep track of anniversaries, golf scores, investments, income tax deductions, etc. Lists best hotels in leading cities, railroad and air fares, road distances, etc.

Price includes gift box. For 30 cents extra we will imprint his name in gold. **$5.50**

THE DARTNELL CORPORATION
4658 Ravenswood Ave., Chicago 40, Illinois

CRYSTAL CLEAR handles and silver blades are the properties of these charming English-made knives. Decorative additions to a dinner table, useful too for spreading butter, cheese, jam, and caviar. Crystal handles, English silver plate (on nickel) blades. 4½ inches long. The price is $28.75 for a dozen, at Daniel's Den, 141 Newbury St., Boston 16.

MINIATURE GALLERY of snapshots in a portable 3 by 5 inch size. Here in a handsome leather case is space enough for a series of pictures, a new device that flips them up one by one. Colours: red, blue, green, pink, brown, and ivory. $2.00 at Brad Lee Gifts, Bedford Street, Waltham 54, Mass.

BAKER

FOR MEN ONLY DOOR SIZE TIE RACK IDEAL XMAS GIFT

HOLDS 48 TIES

Direct, Postpaid

TIES CAN'T FALL OFF! New Non-slip Tie Grip saves ties from floor. 48 prongs turn individually to release tie selected. Door size, length 22½"

In Smart Modern CHROMIUM.

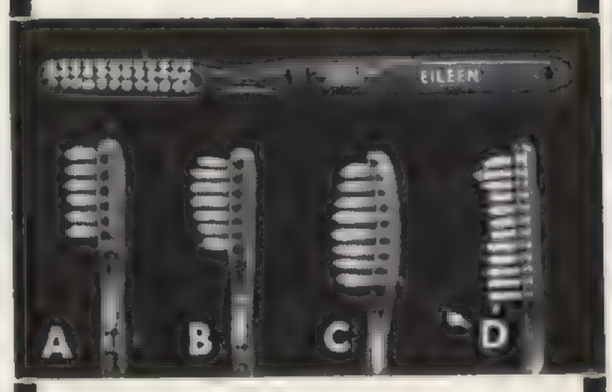
PACKED IN GIFT BOXES

$8.95

Send this Ad with Check or Money Order.

KOVAX Products, 230 Fifth Ave., New York 1, N.Y. Dept. V

Personalized
TOOTHBRUSHES



Fine nylon-tufted toothbrushes to guard against toothbrush mix-ups. Ideal when traveling or visiting—for school—for the children (they are proud of their own NAME brush). A gift that is unusual and everyone can use. 24 hour service.

A—professional, B—modern, C—oval, D—tufted, TT—for 2 to 6 years.

SET OF 3:
with same FIRST name.....$1.50
with different FIRST name.....$1.75
with Morning, Noon, Night.....$1.50

Please Print Names Clearly

WIL-NOR PRODUCTS
Dept. V-11
3002 N. Fifth St., Phila. 33, Pa.

Personalized Beauty

Hound

...WRITES HIS LIST

CIGARETTE SPIRAL. Here is a unique and very elegant cigarette case. The original was a fabulous Austrian piece; the copy, in brass, is exact—to the spiraling stripes, the frivolous black tassel on top. It's about a cigarette long, and you can carry it in your purse or use it as a handsome living-room accessory. $5. Susan Ranney, 175 E. 82, N. Y. C. 28.

MIEHLMANN

ENGLISH SHEFFIELD pieces wrought in classic simplicity. These are beautifully marked with a tiny lion's crest, and are made of fine Sheffield silver plate. A turkey dressing spoon costs $9; a two-piece salad set, $12; two-piece fish set, $15. From Edith Chapman, 168 E. 33rd Street, New York City.

Sunshine Plant Shelf
FITS ANY WINDOW

Dramatize your potted plants by lifting them up into the sun; double your window garden capacity; make a showplace for prize miniatures! Ivory enameled all-metal shelving, 4" deep, adjusts telescopically to fit windows 24 to 40 inches wide. Equipped to fasten easily at *all* heights. No interference with curtains. Most effective in pairs. Inspired gift idea!

$2.95 EA. ORDER BY MAIL POSTPAID

394 BRECK BLDG.
BOSTON 9, MASS.

Home and Garden Gifts
BRECK'S

PERSONALIZED KEY CHAIN

Spells YOUR NAME *in full*

Durably Constructed

The Perfect Gift

Each Namechain made to your order—up to 14 letters allowed. Packed in gift box. Orders shipped in 48 hours. We pay tax and postage.

● GOLD PLATED $3.50
● STERLING SILVER $7.00

Guaranteed satisfaction or your money refunded.

NAMECHAIN MFG. CO.
19 E. Pearson St. Dept. 60 Chicago 11

Individually
MONOGRAMMED
Pure Silk
NECKWEAR
7.50

SOLID COLORS WITH RICHLY HAND PAINTED WHITE MONOGRAMS

"The Ideal Gift"

• NAVY
• WINE
• GREEN
• BROWN
• BLACK
• COPPER
• MAROON
• ROYAL BLUE
• POWDER BLUE

MAIL ORDERS FILLED POSTAGE PREPAID
SORRY, NO C.O.D. ORDERS

MORRIS DISNER & SONS
Custom Tailors and Clothiers
6546 CASS AVENUE, DEPT. V.
DETROIT 2, MICHIGAN

Santa Claus comes Every Month
(except JUNE, JULY, AUGUST)

Each Box a Treat of Treats, America's Finest, Selected From Hundreds By World-Famous Hostess, Elsa Maxwell.

Month after month, remind fortunate friends of your Christmas thoughtfulness by sending Candy-of-the-Month Club subscriptions. Swiss Chocolates from David Kopper, New York; chocolate-coated Almond Clusters from Beverly Hills; Texas Pecandy and Pralines; Aplets from Washington state; Princesse de Conde's French Chocolates; New York; rich milk chocolaty Almond Roca, Tacoma . . . and other treats, equally delicious. Every box (approximately one pound) comes *fresh* from the confectioner's.

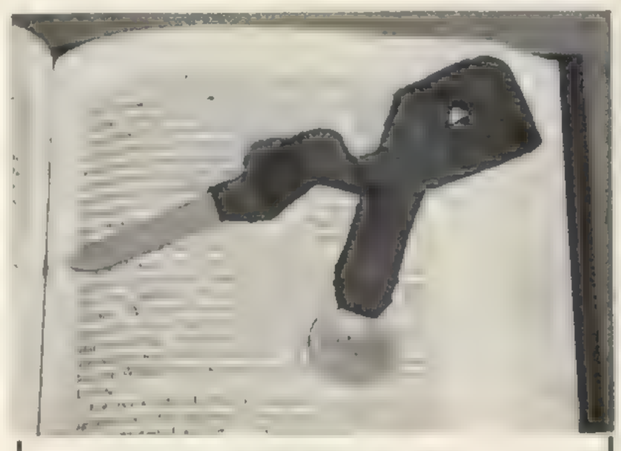
THREE TYPES OF SUBSCRIPTIONS

9 MONTHS	6 MONTHS	3 MONTHS
$17.50	$11.75	$6.00

All three prices include postage, insurance and handling. You save over 10% on the regular retail price of these candies.

Send name and address of each recipient. Boxes of candy will be sent on consecutive months unless you specify special dates, such as birthdays, anniversaries, Mother's Day, Easter, etc. *Write for Colorful Brochure.*

Candy of the Month Club, inc. • 900 Ambassador Building • St. Louis 1, Mo.



A PRESENT WITH A FUTURE
by LEONORE DOSKOW

This handmade, sterling silver book mark on red grosgrain ribbon is a truly personal gift that will reflect your thoughtfulness and good taste. Engraved with smart initials, it is a gift to be treasured always.

When ordering please specify initials.

$3.60 *Postpaid • Including Tax*

LEONORE DOSKOW
SILVERSMITH
BOX VN • MONTROSE, N. Y.

Face and neck beauty

by

Plasticreme

The formula of a world-famed plastic surgeon.

For over 20 years his patients have been privileged in having this aid to beauty.

Now, this scientifically prepared formula—Plasticreme—is brought to you as a help in maintaining a more youthful appearance of the face and neck.

Write to... 2-oz. size $10 *Plus Federal tax*

Plasticreme
130 East 61 St., N.Y. 21

A Touch o' the West

FOR His XMAS TIE

A Clever Way
to tell him he's won his spurs with you...give him this exact miniature of a genuine Western spur to clip his favorite ties. Spurclips* are fine, hand-wrought jewelry—each a Touch o' the romantic West he'll wear with pride for years.

In sterling silver — plain sides $6.
Hand-engraved with 14k gold overlay $18.
In solid 14k gold — $60.
Prices include tax.

Choice of Centers
Horse head, boot, horse, saddle . . . or his monogram. For monogram, print initials exactly as they fall in his name. (Gold-plated.)

Order Direct
from this advertisement, enclosing check or money order and stating choice of center — or ask for *Touch o' the West* booklet. It shows Spurpin* lapel ornaments, for ladies, as well as other Spurclip* designs and many beautiful Western Belt Buckle Sets, for men. All created in sterling silver or 14k gold for you by the famous House of Holland.
Write Dept. V 17
*Reg. U. S. Pat. Off.

HOLLAND JEWELRY COMPANY
Manufacturing Jewelers
San Angelo, Texas

treasure your **WAIST**
with a coin-of-the-realm Bangle Chain Belt
gold or silver wash over metal
all lengths **8.00**
add 25c for mailing

Carolyn Kelsey 225 Post St., San Francisco 8

_____Bangle Belts to_____
Address_____City_____State_____
Total $_____Gold wash ☐ Silver wash ☐ Waist size_____

. . . if you use LADYFINGER Polish Guards. NEW, sensational way to apply nail polish without smearing, chipping, or delay. SLIP LADYFINGER Polish Guards over your nails, apply polish, drop protective covers, and do what you wish without interruption. You'll be glamorous even while wearing LADYFINGER. Exquisite pastel shades or clear. Long or Short. Send only $3 to:

LA FEMME, Ltd.
1660 Laurel Street San Carlos, California

SEQUIN GOLD from CALIFORNIA

SUCH FUN to make these gay felt cases yourself! Gold sequins for your monogram, almost any color felt you wish. We'll send materials and directions.
Cigarette case 1.75 *Glasses case 1.75*
Cosmetic case 1.95
LAZY?—then we'll do the needling for you! Tell us your initials, color felt you wish, we'll do the rest.
Cigarette case 4.00 *Glasses case 4.00*
Cosmetic case 5.00
Wonderful for Christmas gifts!

BEE STEWART Originals
150 Powell St., San Francisco 2, Calif.

Shop

SPEAKING purely mechanically, the acquisition of wedding and engagement rings brings their share of problems. Here...one problem solved. These two rings see to it that the diamond settings won't slip to obscurity beneath your finger, won't rub together or get out of alignment.

WEDDING and engagement rings are invisibly connected (at will) by tiny prongs. The mountings (without stones), called Wed-Lok, may be had for as little as $250. This platinum mounted set with 1½-k solitaire is $1500, plus tax, at Granat, San Francisco 10, Calif.

TEMPTING PRESERVES FROM
OREGON MOUNTAIN MEADOWS
...FOR CHRISTMAS GIVING

No. 2 GIFT BOX. Six asst. 5½-oz. jars Strawberry, Wild Plum, Blackberry, Greengage, Prune with Hazelnuts, English Gooseberry. *Express Prepaid* **$2.95**
No. 3 MOUNTAIN GIFT BOX. Doz. asst. 5½-oz. jars Strawberry, Prune with Hazelnuts, Wild Plum, Tangerine Marmalade, Blackberry, English Damson, Greengage, Nectarine Preserves, Boysenberry, Red Raspberry, English Gooseberry, Seville Orange Marmalade. *Express Prepaid* **$5.65**
WRITE FOR FREE GIFT BOX CATALOG
JANE AMHERST
1101 N.E. 47th Ave. PORTLAND 13, ORE.

Vogue Says...

In this *and* our next issue
our special Shop Hound section
will be crammed
with literally hundreds
of exciting Christmas gift ideas.
New little things
. . . interesting and unusual
old favorites . . .
back again and so welcome.
The kind of gift you
like to send . . . and get.

Order with confidence

directly from
each shop represented here.

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NEW·· OLD·· & RARE BOOKS
PRIVATE PRESS ITEMS & CHOICE SETS
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OUT-OF-PRINT ITEMS
FLOWER & GARDEN BOOKS
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Mme Butterfly
347 GRANT AVENUE · SAN FRANCISCO

Mandarin lounging pajamas in heavy satin with hand embroidery. Colors: white, turquoise, black, royal blue or red.
Sizes 12-18 $39.95

Hound

...GOES TO SAN FRANCISCO

OPERA SEASON ACCESSORIES. Softest white opera gloves to wear day and evening. These are cut and stitched completely by hand, and are the short, short wrist-length with just one button. Made of fine kid, the price is $8.75 for a pair, and you can buy them, by mail or not. From Irma Custom Gloves, 809 Shumacher Ave., Los Angeles 36, California.

TAMPONE

MODERN POTTERY California born. A Denwar dinner set typical of California's new ideas in pottery shapes and colouring. This one carries two shades of green, is moulded in clear, semi-oval shapes. Dinner plates cost $3; cups, $1.50; ramekins, $2. Denslow's, Lincoln Street, Carmel, Calif.

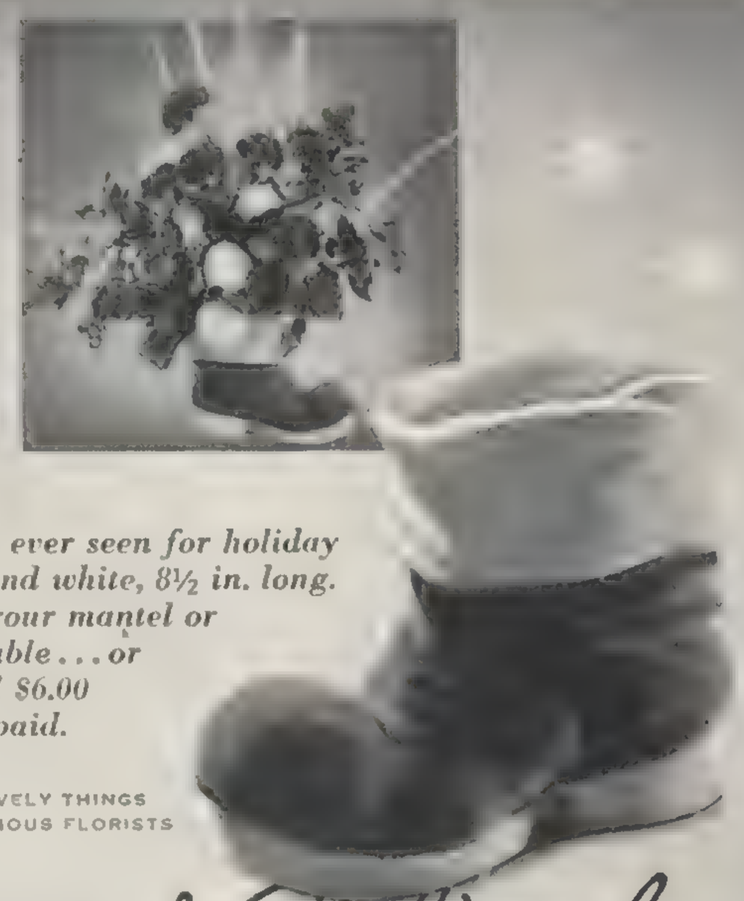
MIEHLMANN

VISION OF sugared plum puddings, rich, spiced fruit cakes. Blum's in San Francisco is famous for these, makes them from a fine, aged recipe. $2.50 for a 1¼ lb. wax-wrapped plum pudding. (2½ lbs.; $4.75.) $1.75 a lb. for the fruit cake. From Blum's, Polk at California, San Francisco 9.

Polished Black
ALASKA SEALSKIN
Coat

One of the many fabulously beautiful designs from our custom department

Schneider Bros
455 POST STREET
San Francisco



Put Christmas flowers in Santa's boot . . . Santa lent us one of his very own boots . . . we've made it into the jolliest container you've ever seen for holiday decorations. Red and white, 8½ in. long. Buy a pair for your mantel or Christmas table . . . or for a gift! $6.00 each, prepaid.

ONE OF MANY GAY AND LOVELY THINGS FROM AMERICA'S MOST FAMOUS FLORISTS

Podesta & Baldocchi
224 GRANT AVENUE • SAN FRANCISCO 8

Sterling Silver
CABLE CAR
on revolving turntable

To delight your friends, send this most unusual gift—an exact replica, including outside seats, of the famous San Francisco Cable Car. Turntable is the size of a 10c piece.

For Charm Bracelet, Pendant or collector's item.

$3.65
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all leather
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To tuck away items that get lost in suitcases . . . striped rayon satin in pink and black or blue and black.

Folding mirrors, regular & magnifying	$3.95
Tourist Bag, moisture proof lining	5.50
Sewing Kit, fitted for emergencies	8.95

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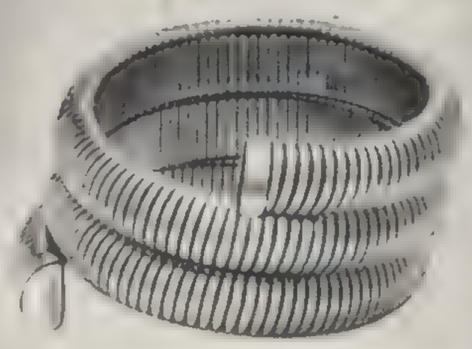
In California 2½% Sales Tax.
Shop from our Christmas Booklet.

DENSLOWS
Carmel-by-the-Sea, Calif.
Other California Shops at Palm Springs, La Jolla · Fairmont Hotel, San Francisco

TWIST on the WRIST



The new flexible cobra bracelet.
...Or untwine it to wear as a choker, pointing up an important collar.

An attention getter, it's gold filled.

$30.00 covers price and tax.

Nelly Gaffney
Union Square, San Francisco, California
Primrose Road, Burlingame, California

Shop

YOUR OWN IDEAS ABOUT CHRISTMAS CARDS. If you have had trouble finding both a sympathetic listener and a careful executor, then Mrs. John L. Strong, at 660 Fifth Avenue, New York, will be your boon for November. She can work out almost anything on paper, to your special order. For instance, a photograph of your own house reproduced to look like an etching, or an engraved (or not) facsimile of your handwriting on a parchment card, with a tiny restrained Christmas tree in the corner. Or, maybe, a reproduction of your own sketch, painting, or somebody else's. Mrs. Strong has also a nice collection of original cards, ready for your personal engravings; and most important, a message in your own pen-and-ink handwriting. $15 a hundred, up.

YO-HO-HO (and a tin of rum cakes) department. Wonderful goodies for Christmas that you can devour yourself, or give away with a selfless gesture. Made from an ancient French recipe, they cost $1.90 plus postage for 12 ozs. Charlotte Charles' Napoleon Rum Cakes at Maison Glass, 15 E. 47 St.

For Top Billing on your Xmas list:
A—Your initials hand-painted in any color you wish. Made of a fine washable rayon crepe in Black, White, Beige or Gray. Sizes 10 to 18. 2 weeks delivery. $8.95.

B—Here is hand-beaded beauty in two letter monogram design. Beige with russet brown beads; black with silver; gray with rose red; white blouse with any color beads. Of fine washable Bur Mil rayon crepe. Sizes 10 to 18. 4 weeks delivery. $14.95.

Both blouses in jewel neckline or wing collar. Send check or money order. Write for Free Blouse Brochure.

Babette's Shop
58 No. Main St., So. Norwalk, Conn.

Blaze of Noon
ZIRCON RING

Here's a real scoop! You'll thrill to this vibrant new Rapphel creation. It's ablaze with the high-noon brilliance of an emerald-cut white Zircon about 4ct., set off by a brightly winking Zircon baguette on each side. Stunning, embrace setting, 14kt. white or yellow gold. $100 FED. TAX. INC.

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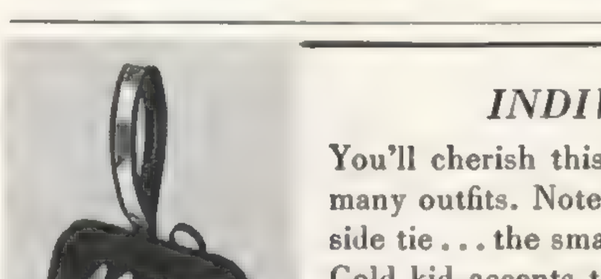
RAPPHEL Jewelers
47 West 57 St., New York 19

"Dinner in Paris"

—sapphire blue slipper satin dress. Original creation from the Fall Collection of

BOUÉ SOEURS
The only Champs-Elysées Paris Fashion House in America
9 EAST 54 STREET, NEW YORK
— *Daily Display, 11 to 1 and 3 to 5* —



INDIVIDUALLY YOURS

You'll cherish this bag because it's compatible with so many outfits. Note the calculated softness of the clever side tie . . . the smart distinction of the gold kid initials. Gold kid accents the long or short strap. Deep, roomy inside. Custom-made of fine wool felt in black, brown, navy, grey, red, kelly or white. Specify color . . . initials . . . strap length. **$16.50.** *Send check or money order.*

ZELDA SOLOMON
4816 Pine Street *Philadelphia 43, Pa.*

Faithful Blackamoor Bears Your Time-Piece

From the Arabian Nights comes this turbaned slavey, bearing a 17 jewel gold filled pin watch. Simulated diamonds and rubies, emeralds or sapphires dazzle on his pantaloons and watch. Guaranteed one year.

$34.75 postpaid, plus 10% Federal tax
MONEY-BACK GUARANTEE!
MAIL ORDERS FILLED PROMPTLY

Leora CREATIONS, INC.
formerly HOUSE OF CESAR
MILLINERY
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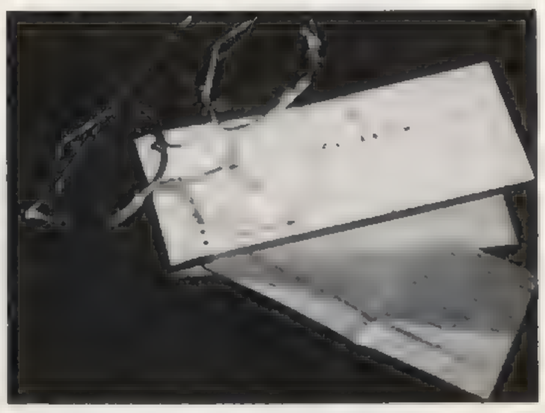
LACE NOTES

Frosty lace on soft pastel backgrounds. Here are decorated notes in excellent taste. Fine white vellum for smooth writing. 5 designs, 5 of each. 25 notes, 25 envelopes in a lacy box.

$2.00 postpaid
Sorry, no C.O.D.'s

MYRON JOHNSON
Designer
Box 1221 Scotia, N. Y.

For All Who Wear Glasses!



EYEGLASS CLEANING TISSUES
Specially treated patented tissues clean perfectly, leave no lint, **prevent misting!** These handy, vest pocket booklets provide clear vision, make wonderful gifts. Give them—and use them!

Box of 9 BOOKLETS
(Year's Supply) . . . . . Send **$1**
OR
The SWANKY-MOST
10 DeLuxe, gold monogrammed booklets, gift-wrapped in transparent box . . . . . send initials and **$2.50**

CLEAN-OMIST
BOX 630, ORADELL, N. J.

Hound

...WRITES HIS LIST

SINGULAR AND/OR PLURAL. Here is a uniquely made bag folded like a closed book, covered with loosely gathered material. We like its shape, its versatility; you will find it ample for all your purse necessities but not bulky. Ready-made in black satin for $35, plus tax, or you may have it made of your own material for $25 (no tax). Paulyne Holt, 328 Park Ave.

MIEHLMANN

PARIS SCENT. Pretty new product born in France. Lancome's charming flacon of perfume that slips into a little suède and gold kid coat. The four fragrances—Flèches, Tropique, Qui Sait?, Bocages—each one distinctive, elegant, brewed in France; ¼ oz., $5.50 plus tax at Bergdorf Goodman.

PORTABLE BAR FOR THE HOME

Stainproof, alcohol-resistant bar-tray holds your bottles, glasses and ice-bucket, fits on folding stand. Extra tray for bar accessories. Serving trays are bright red, dark green or white plastic with hobnail trim.

$48.00 Express charges not included.

Alice H. Marks
9 West 57th Street, New York 21

Glittering Jeweled Lipsticks and Perfume Flacons to give—and carry—with pride and pleasure

DOUBLE LIPSTICK of simulated tortoise shell mounted with sparkling ring of simulated jewels, 10.50.
GOLD PLATED PERFUME FLACON AND LIPSTICK . . . each tipped with simulated emeralds, sapphires, topazes or rubies . . . in smart brown rayon faille case.
FLACON, 15.00 . . . LIPSTICK, 10.00.
SET OF BOTH . . . in luxurious case, 25.00.
All prices subject to 20% federal tax.

Available in quality stores throughout the country.

Henri Bendel
10 WEST 57
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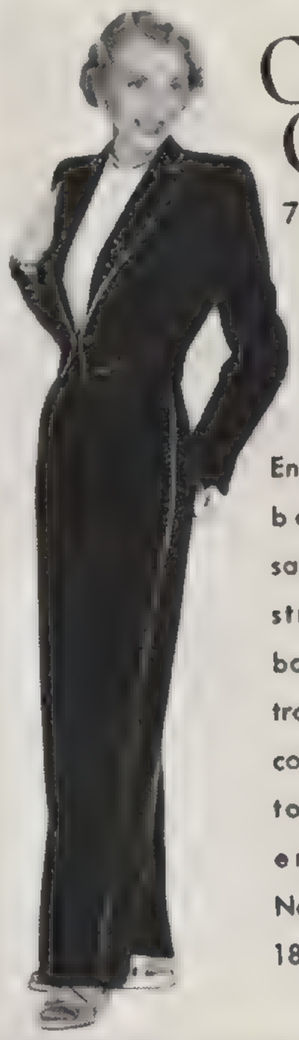
DISTINCTIVE GIFTS

Sterling silver rim picture dish with exquisite hand-painted designs on tile center. Ideal for coasters or ash trays. 4¾" in diameter. Excellent for birthdays, anniversaries, weddings. $8.25 each, inc. Fed. Tax.

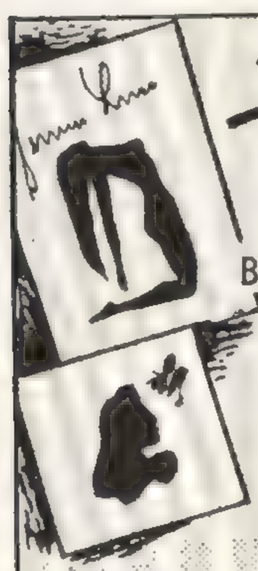
Bailey's
Jewelers
9 EAST 36th ST. N.Y. 16, N.Y.



Casual Clothes Inc
744 Madison Ave.

SLACKS

English velveteen bound in silk satin . . . a satin stripe marching boldly down the trousers. One of a collection of custom-made slack ensembles for North and South. 185.00 up.



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INSTANTLY
BY NEW METHOD

New formula easily and safely applied . . . "Tested for safety and effectiveness" by renowned New York medical research consultant —Frederic Damrau, M. D.

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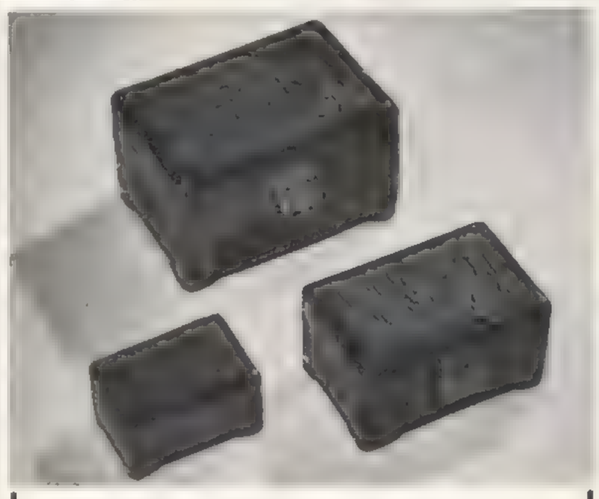

Chinese Treasure Chests

Oriental charm in meticulously hand-carved camphor wood chests. Open them, and you will discover the fresh, clean smell of camphor. Three useful sizes . . . equally charming on coffee table, desk, vanity, console, breakfront. Hand-wrought Chinese pick lock on larger chests.

9¼" x 6¼" x 5½" $9
7½" x 5" x 5¼" $6
5¼" x 3⅛" x 2¾" $3

Nest of three $15 prepaid from

BOUTELLE's
256 Main Street Est. 1887 Worcester, Mass.

Anniversary Plate

Handmade-Personalized

Gift of heirloom permanence for weddings or anniversaries. Figures in Formal, Western, or Tyrolean dress. Delicately shaded in Colorado Blue or rich Earth Brown. Your names hand lettered.

Information needed: Husband's name; wife's maiden name; dates and places of courtship, marriage, and honeymoon; design and color desired.

Birth plates also made to order. Gift certificates furnished for late orders.

Ten-inch size .....$15.00 postpaid
Nine-inch size.....$10.00 postpaid

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LUCITE LUGGAGE TAG
By mail **$1.25** postpaid

Smart luggage is smartly identified with this ice-like block of polished lucite on which is engraved your full name and address. 3" long. Metal bead chain to attach. Genuine engraving in your choice of color.

INITIALED PILL BOX
By mail **$1.50** postpaid

Smartest possible purse piece for toting aspirin and such. Twin tablet chambers in a solid block of polished lucite. Your three-letter monogram in diamond pattern permanently engraved in red. Sliding top for tight closure. Only 1½" high. Underline last-name initial when ordering.

Write for Big Catalog . . . Free

Miles Kimball
KIMBALL BUILDING
40 BOND ST., OSHKOSH, WIS.

Give "ANIMAL FAIR" All-Plastic Hangers

To Delight Kiddies and Encourage Tidy Habits!

This gay gift box of 6 colorful all-plastic hangers is a real "Mother's Helper" in teaching youngsters their animal characters and neat pick-up habits.

Each of these 6 hangers features a different favorite animal: Chic Chick, Larry Lamb, Elly Elephant, Dodo Duck, Porky Piggy and beloved Teddy Bear. The ingenious ribbed, corded tops and clever drum ends are slip and slide proof. Even pinafores and jumpers stay stylishly put.

In Petal Pink or Sky Blue with ivory animal medallions. Gorgeously gift boxed $2.00
Postage included

Money back if not completely satisfied.

Acme PLASTIC HANGER CO., INC.
380 Throop Ave., Dept. V, Bklyn. 21, N. Y.

for the woman of distinction

luxurious, brilliantly hand-painted French cafe scene . . . 100% pure silk large square scart (beautifully hand rolled). Both your initials painted in 8" high letters within a leafy baroque frame. Subtly blended colors . . . a magnificent accessory for your sweaters, daytime frocks and evening gowns . . . a really distinctive gift.

Yours for only $12.95

your very own scarf

10 days delivery. Mail orders accepted, postage prepaid.
No. C.O.D.'s please. (Include two initials with order.)

ANDRÉ 358 FIFTH AVENUE NEW YORK 1, N. Y.

The Merry Tubes
XYLOPHONE

FIFTEEN CRYSTAL CLEAR BELL-LIKE NOTES TO ACCURATE SCALE $2.95

A Junior Musical Instrument That Will Develop A Child's Talent.

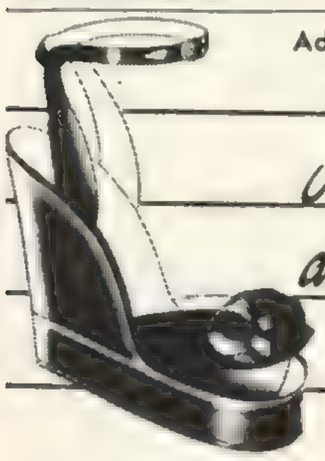
EXCLUSIVE DESIGN, 18½ inches long. Practically indestructible, all aluminum, nothing to rust, no sharp edges, finished in bright red.

Ideal XMAS GIFT for children 3 to 10 years. Even adults like to play it. Packed in attractive gift box, complete with mallets and instruction sheet.

Check or Money Order. Sorry, No C.O.D.'s. Add 25c for mailing.

BRYCE GIFTS
302 West Chelten Avenue
Germantown, Philadelphia 44, Pa.

Add 25¢ for mailing



Minaqua... designed by Futura

Fabulous platform wedges in yellow, green, or red Guatemala candy striped fabrics. ***$14.95***

In black, brown, green, red, white, blue, grey, cocoa suède, or canary and brown suède combination. ***$15.95***

Sizes 4-9, narrow and medium.
Send for our free folder.

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New York 53, N.Y.
New York Miami Beach

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In New York and Paris Shops Without Charges* . . .

As easy and delightful as picking your favorite bonbon from a full luxury assortment . . . is this slipping all your intricate shopping problems onto our so competent shoulders . . . especially now for CHRISTMAS shopping.
Definitely "at home" in all New York's better department stores and specialty shops, and with Paris' finest couturiers, our clever shoppers never give up until they get you the desired item . . . be it an exclusive dinner gown, perfume, lovely lingerie or housefurnishings.
Nice to know, isn't it, that . . . whether you live in Darien, Detroit or foreign countries . . . all the Fifth Avenue Department Stores and Specialty Shops are just a postage stamp away through our truly personal shopping service.
To sum up: Here's all you do—

1. Send list of items you wish purchased, complete with descriptive details, color, size, etc.
2. Enclose, approximate check or money order.
3. WE'LL DO THE REST!

*Our Service is without charge in many of the better stores, with few exceptions, where there is a service charge.

For full fascinating facts, write:

"YOUR SHOPPER"
Personalized Service
366 Fifth Ave., Suite 711, N. Y. 1, N. Y.
WIsconsin 7-1683

Shop

THE NEW LOOK on a very small scale. Christmas dress for a little girl, all handmade of imported matelassé, edged with French lace. Around her neck, a delicate, detachable lei of flowers. In blue or pink with white, white with pink or blue. Sizes 1 to 12. By Bonnie Ball, $24.50, and you can buy it from Joseph Shehadi, Worth Avenue, Palm Beach, Florida.

UNFINISHED BUSINESS. A combination billfold and coin purse that comes ready-made along with a partially finished needlepoint canvas. You fill in the background yourself, sew the canvas to the purse. Wonderful present at $7.50 with cotton thread; $8.50 with silk. Alice Maynard, 558 Madison.

BAKER

AMERICANA IN MINIATURES

MRS. WHISTLER

Tiny Mahogany rocker 4½" high $6.00
Foot stool $1.50

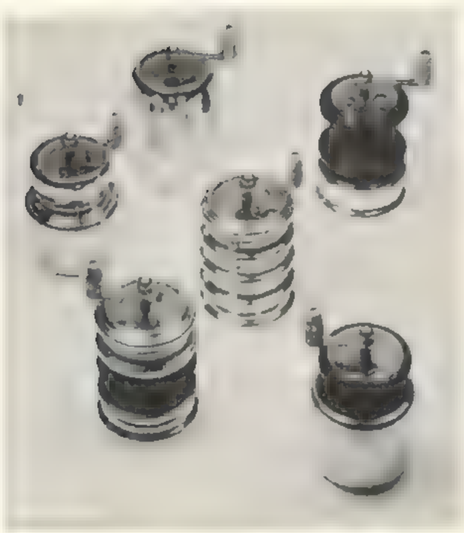
A GIFT OF DISTINCTION

10c will bring our catalogue showing other fine handmade pieces of miniature furniture, all scaled one inch to the foot, as well as our complete line of doll house furniture.

CRANFORD MINIATURES
LAGRANGEVILLE, NEW YORK

Hound

...WRITES HIS LIST



FABULOUS FIELD of pepper mills. A group of some of the most handsome Shop Hound has seen. Inside there's a new mechanism that grinds one peppercorn at a time. Result: the ground pepper is *really* fresh. Built on lovely, architectural lines, of sterling alone, or sterling with birch or maple. $13 to $18, plus tax. Hammacher Schlemmer, 147 E. 57th St.

MIEHLMANN

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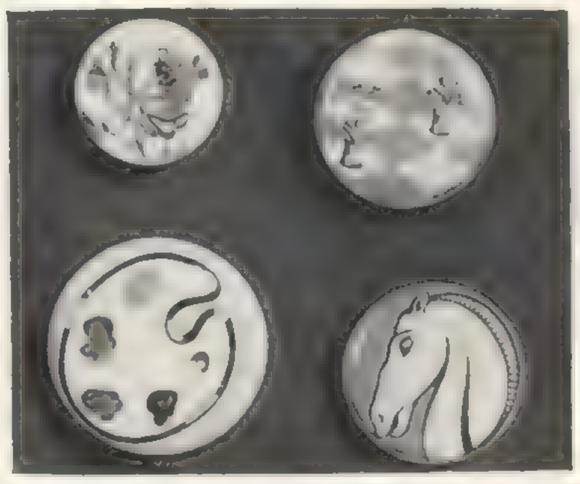

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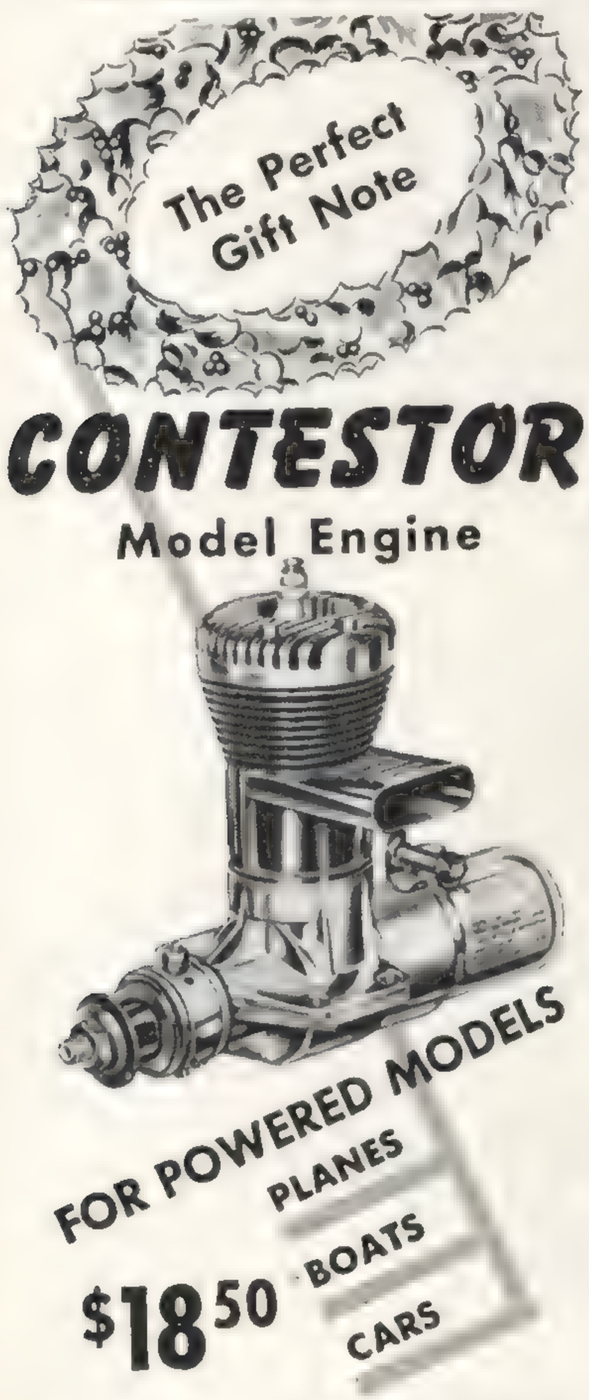

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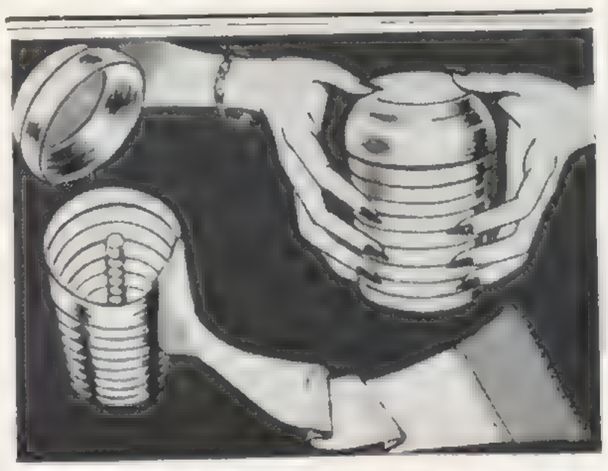

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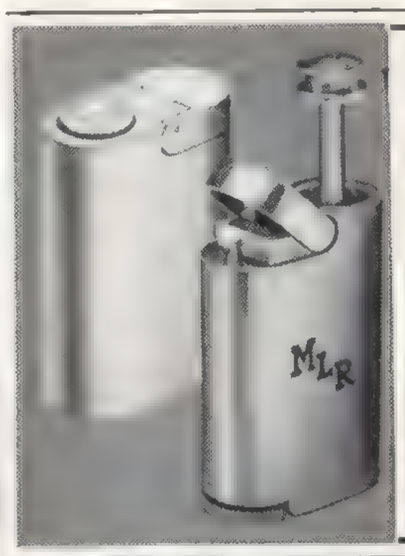

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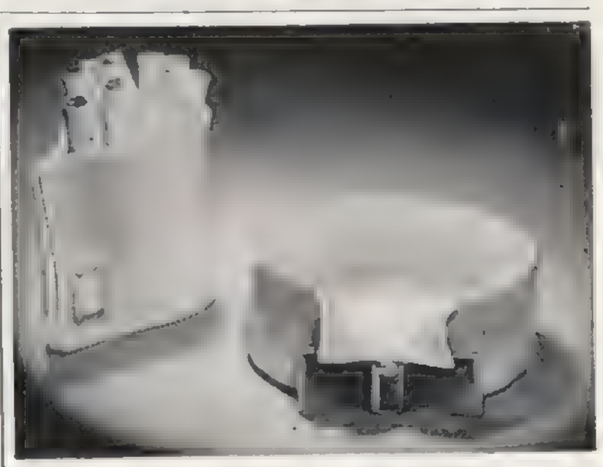

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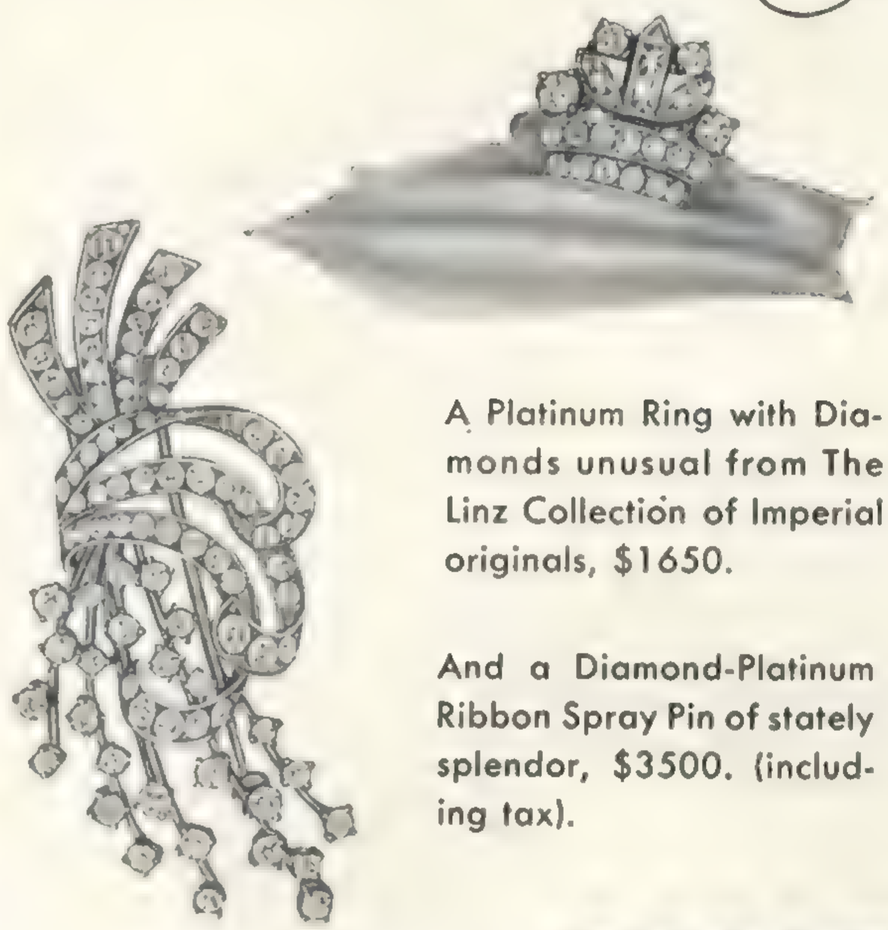

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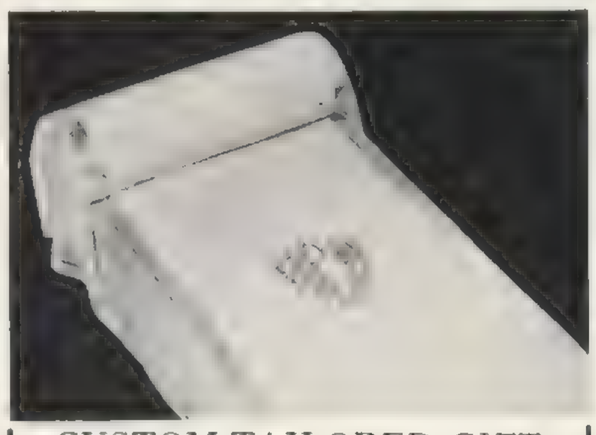

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NOVEMBER 15, 1947, CONTENTS

Fashions and Christmas Presents

Vogue's eye view of this issue 99
Vogue's 75 Christmas presents in shops across the country . . 103–111
Dinner at home 122–125
Mme. d'Attainville 122
You're dining at home 124–125
What furs will you wear with your big new skirts? 126–127
Fashion review—ladies' choice 128–131
What they wear at New York parties 132–133
Ankle-strap shoe—seamless stocking 134–135
Quartz colours—resort fashions 136–139
Eastern coast skiing 140–145
Fashions at Mont Tremblant, Canada 142–143
Fashions at Mittersill, New Hampshire 144–145
Black keynotes—two valuable dresses 146–147
Jewelled heads: jewel colours 149
Vogue Junior Fashions 150–153
Vogue Designs for Dressmaking 156–157
New beauty-shop setting 160

People and Ideas

You wouldn't waste...a life? 100–102
Vogue's spotlight. By Allene Talmey 112–115
Katharine Cornell and Godfrey Tearle 113
Maurice Evans and Frances Rowe 114
Basil Rathbone and Wendy Hiller 115
Picasso—report on new paintings. By Rosamond Riley . . . 116–121
The ladies and Mr. Henry James. By Robert Allerton Parker . 148
Bachelors' dining-at-home 154–155
Pretty presents 158–159
The healthy life is too dangerous. By Melanie Pflaum . . . 162
Prix de Paris quiz 189
A taste of literary fare. By Marilyn Robb 193

Special Departments

Vogue's School Directory 68
Shop Hound 78–93
Discoveries in Beauty—pretty presents 180–181

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Germaine Monteil

VOGUE'S EYE VIEW *of this issue*

RUTLEDGE

COVER: *The motley treasure on the outside is first glance at our Christmas store of presents. You will see these, and the rest of the 75, on pages 103-111, where they are priced, placed, described.*

OF THE FIRST IMPORTANCE—from the whole world point of view: on our first pages is a reminder of our good privilege of giving...and giving first to Europe. A reminder of our great good fortune in being able to give to desperate strangers as well as to fond kith...a reminder of the smallness of our giving-up...of the far-range wisdom of our present sharing.

OUR PACK OF CHRISTMAS PAGES: a whole fair of presents—chosen from our chosen field, fashion; chosen, naturally, because we think them good; deliberately, because they are good buys (prices $1 to $25). In the beginning, there were to be fifty, but the pretty things got out of hand, are now seventy-five.

PICASSO—EXCLUSIVE NEWS: on pages 116-121, a Vogue report on a matter of great importance in the art world. The first colour reproduction of Picasso's gay great new work: unpublished photographs of his art for the Antibes Picasso Museum. Photographed by his sculptor-friend Michel Sima, who will publish them in a book in December.

ABOUT FASHION: we have answers to some highly specialized questions, one being: what can be nicer than dinner at home? Answer: nothing (evidence, pages 122-125). What furs go over Infanta skirts? On pages 126 and 127, two perfectly opposite, perfectly right answers. What, in the shuffle of change, became of the little black dress? There are examples on pages 146-147.

FOLLOWING FOR A FORECAST: what actually has become of the New Looks? Who wears them? Who likes which? We think you will be interested to see, from pages 128-133, which new ways of looking thousands of women chose.

ABOUT FASHION OUT-OF-TOWN: for those in the sun—the colours of quartz: cool, clear, washed, light...new look for the chosen silhouettes. (Pages 137-139.) On the other hand: for the growing, ground-covering ski group, new slants on a changeless uniform; ski resorts for which they will head. (Pages 140-145.)

GJON MILI

If no one in America does this... Europe need not starve

You wouldn't waste... a life?

Most of us have never seen starvation. Here in America, where three square meals a day is not a jingoism, but a staple, where food shops are piled high, where a garbage pail can harbour several thousand calories, it's impossible to *take in* the gaunt, terrible story of European starvation. The idea of a young woman, silent on a park bench in the sunshine—dead from starvation—is almost too improbable, too theatrical, for us to grasp. Who, in this plenty, can visualize the grey collapse in the face of an old man, the sore, swollen joints of bleak-eyed children, the whole slow, unheroic, unbecoming agony of death by hunger? We are asked to save the living. And we are asked so little. Not really to eat less—but only to waste less. To save one slice of bread a day...no meat on Tuesdays...no fowl or eggs on Thursdays—so that a man, a woman, a child, may live. Perhaps all three. Mistakes may be made in administering this effort to save food. Governments are only people—and people are fallible. But there is one mistake *you* need not make. Your own heart will tell you that to waste food today would be a cruel indecency. Secretary of State George Marshall puts it to us squarely: "Let history record that, in this coming winter, the *vital* contribution to the peace of the world was made in the American home." *(Information on saving and giving food on page 166.)*

75 Christmas Presents

CHOSEN BY VOGUE:

IN SHOPS ACROSS THE COUNTRY

To give—to be able to give—is perhaps the one luxury untainted by a sense of guilt. So many people, so many nations, can't afford to give. It's a grievous part of their poverty. We are a country blessed. We can, and do, give, and we have the right and the privilege of giving with both hands, wisely, lavishly. By God's Grace, we *happen* to be a successful country. Let us be grateful for it, grateful and giving—not only to those we know and love, but in the name of Love, to those we do not know.

On the following pages we show you presents, chosen by the Editors of Vogue, for near-and-dear giving. The small delights, the big "real" presents that make up an American Christmas. These are all fashion presents, and any woman receiving them will know it. They can be found in many shops across the country, and they are priced from $1 to $25, with many of them in the $5-$10 zone. Especially if you are a man, the "chosen by Vogue" cachet will give you a little extra confidence in your choice, a little extra pleasure to the lady. Take your pencil, take your list, breathe easy, and turn the page. (For list of shops in other cities that have these presents, turn to page 184.)

YOUR FIRST CHRISTMAS PRESENT:

LET IT BE AT LEAST ONE "CARE" PARCEL

It's the best Christmas present you can humanly, and humanely, give. For $10, CARE guarantees that $9 worth of food or other desperate essentials will get to their destination in any of fifteen countries. To gaunt villages in Greece. To gutted, blasted towns where there *is* no garbage. To D. P.'s. To War Orphans. To children—to their despairing, angry-with-God mothers, in Poland, Austria, Czechoslovakia....We show you the parcel here, complete descriptions on page 166. *Send at least one, send as many as you can, with love—and care.*

VOGUE'S

CHRISTMAS FINDS

PALE CLUSTERINGS
OF AMETHYST-COLOURED STONES,
PEARL BEADS. EACH CLIP $10*. JAY THORPE.

FOR A BUSY WOMAN:
TINY GOLD-PLATED PENCIL,
SHAPED LIKE A FLAMING TORCH,
BRIGHT WITH RHINESTONES. $5*.
PECK & PECK.

CHRISTMAS FINDS

(Continued)

OUT-SIZE SILK SQUARE, HAND-PAINTED
WITH A WHOLE MINT OF OLD COINS.
TO BE KNOTTED AT A NECKLINE, OR
CARRIED IN HAND WITH A DARK SUIT.
$16. SAKS FIFTH AVENUE.

GIVE GLITTER.
A GILT MESH BELT,
ELASTICIZED; WITH
A JEWEL-LIKE CLOSING. $6.
MACY'S.

AFTER-FIVE GIVINGS: A THREAD
OF VELVET, TO WRAP
THREE TIMES ABOUT A WAIST. $8.
BY MIDTOWN. HENRI BENDEL.
BUCKLES OF RHINESTONES. $15*.
BY ACCESSOCRAFT. JAY THORPE.
CRESCENT BUCKLES PEARL BEADS, IN GOLD-PLATED STERLING. $19*.
BY DE ROSA. MILGRIM.

*PLUS TAX

DEEP-DYED, LARGE SILK-TWILL SCARF.
TAPESTRY COLOURING FOR SUITS.
BY BROOKE CADWALLADER. $18.
ALTMAN.

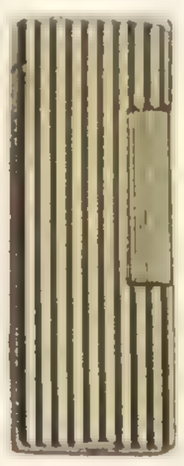
FIVE FOR A PURSE. GIVE ONE OR ALL.
THE BASIS, A KEY-RING CHAIN,
ENDED BY A GOOD WHISTLE. $12*.
TO ADD: TINY ROUND
GOLD-PLATED COMPACT (below), $13*.
HENRI BENDEL.
GOLD-PLATED PILLBOX (right),
$8*. JAY THORPE.

ON THE RING: 10-K GOLD KNIFE, WITH STEEL BLADE,
STEEL FILE. $14*. BY BALLOU. ALTMAN.

GOLD-PLATED PERFUME BOTTLE, $2*.
SAKS FIFTH.

A PRETTY BOX OF FLOWERS. FALSE CARNATIONS BY FORSUM.
THE BOX, COMPLETE, $5. ARNOLD CONSTABLE.

FOR ANY SMOKER: DUNHILL ROLLALITE LIGHTER,
HEAVY RIBBED, GOLD-PLATED. $13*.
LEATHER CASE, $1. BERGDORF GOODMAN.



TINY SILK CHIFFON LIPSTICK SQUARE, $1. GUNTHER.
POLISHED BRASS COMPACT, LACQUERED AND GROOVED NARROWLY:
EXACT REPLICA OF A SOLID GOLD ORIGINAL. $5*.
BY VOLUPTÉ. SAKS FIFTH.
TWISTS OF GOLD-PLATED WIRE: KNOT EARRING, $7*;
NARROW CUFF BRACELET, $7*.
BOTH, LENTHÉRIC SALON.

LEMUS

MOCK TORTOISE-SHELL
CARRYALL. SPACED FOR POWDER,
YOUR LIPSTICK, COMB, MAD-MONEY.
$10*. LORD & TAYLOR.

CHRISTMAS FINDS

(Continued)

THREE FOR PINS, FOR ANY BUREAU. GOLD-PLATED BOXES, LINED IN VELVET. EACH, $4. BY NAPIER. ALTMAN.

GIVE A JEWELLED BIB: PEARL BEADS AND COLOURED STONES FOR 60-INCH NECKLACES. EACH, $8*. BY D. LISNER. JAY THORPE.

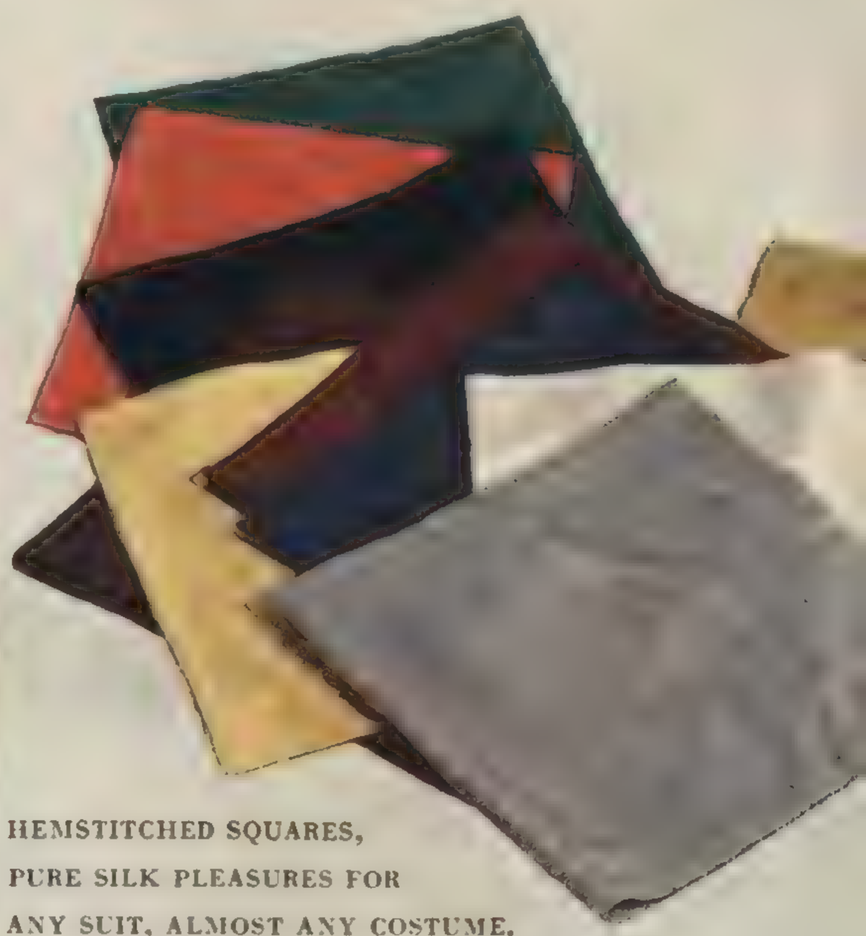
THE CHANEL NECKLACE RETURNS. 60 INCHES OF STONES, JEWEL TONES IN GOLD-COLOURED METAL. BY REGINA. EACH, $25*. LORD & TAYLOR.

FOR A GOOD CORRESPONDENT, AS HINT, PERHAPS. FOR OTHERS. STAMP-SIZE DURAGOLD BOX. $1*. ARNOLD CONSTABLE.

CLOSE NECKLACE; THE LOOK OF AN HEIRLOOM. SIMULATED GARNETS, $22*. BY ACCESSOCRAFT. HENRI BENDEL.

GIVE MORE GLITTER. A SUNBURST PIN OF SIMULATED GARNETS, SET ON GOLDEN METAL. BY ACCESSOCRAFT. $10*. HENRI BENDEL.

LEMUS



HEMSTITCHED SQUARES, PURE SILK PLEASURES FOR ANY SUIT, ALMOST ANY COSTUME. GOOD GIVING IN SETS. EACH, $2. BY GLENTEX. ALTMAN.

DRESSING FOR SILK SHIRTS:
SET OF STUDS AND CUFF-LINKS,
ENAMEL ON GOLDEN METAL. $5*.
BY AGNEW. LENTHÉRIC SALON.

FRAME OF
SIMULATED
AQUAMARINES, $18*.
BY FASHION CRAFT.
BERGDORF GOODMAN.

EVENING APPOINTMENT:
TWO-TONE GOLD-PLATED CARRYALL.
ROOM, HERE, FOR FACE-FIXINGS, CHANGE, CIGARETTES.
$25*. ITS SATIN CASE, $5*. BY EVANS.
TINY LINEN HANDKERCHIEF
BY BLOCH FRERES. $6.
BOTH, BERGDORF GOODMAN.

GIVE REAL JEWELS:
CULTURED PEARL EARRINGS,
SET IN 10-K GOLD. $25*.
BY IMPERIAL. SAKS FIFTH AVE.

*PLUS TAX

THE NEWS: RHINESTONE NECKLACE, WITH BAROQUE PEARL BEADS PENDANT, WHICH LOOKS LIKE OLD FRENCH PASTE, $20*. LENTHÉRIC SALON.

FIVE STRANDS OF PEARL BEADS, CLASPED BY RHINESTONES; TO WEAR WRAPPED TWICE. OR LONG, HANGING, BY MARVELLA. $25*. BLOOMINGDALE'S.

THREE BRIGHT PURSE FITTINGS. ALL RED VELVET PIPED WITH GOLD KID. COMB & CASE, $4; COMPACT, $7; CIGARETTE CASE, $8. ALL, HENRI BENDEL.

CHRISTMAS FINDS *(Continued)*

FAN MADE OF CARVED WHITE BONE. BLACK COTTON LACE (OR YOUR OWN FABRIC). $10. BERGDORF GOODMAN.
BLACK SATIN BAG-IN-HAND, SPARKED BY JET. $15*. BY LUJEAN. LORD & TAYLOR.

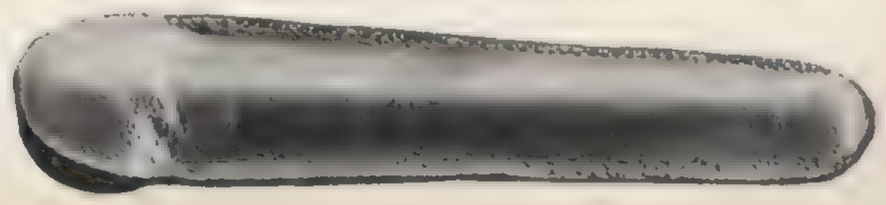
RETURN OF THE BAROQUE. A COLLECTION OF CARVED EMERALD-WITH-PEARL BEADS. NECKLACE, $10*; BRACELET, $7*. BONWIT TELLER.

LEMUS

LINGERIE TRIAD. RAYON SATIN CASES IN PALEST PINK, BLUE, OR CREAM. THE SET, $10. NANCY LINCOLN GUILD.

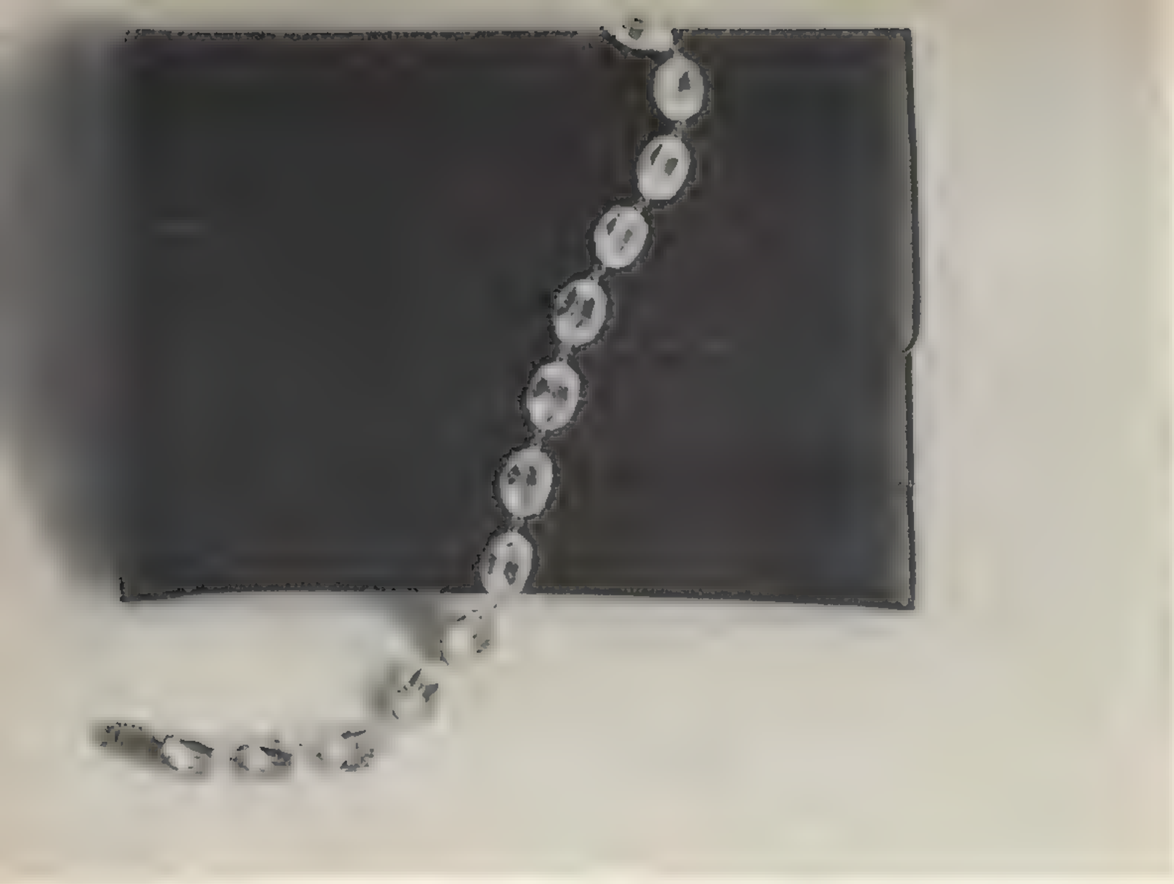
Opposite:
THE LADY-IN-THE-MIRROR IS SURROUNDED BY CHRISTMAS FINDS. HER DANDY'S UMBRELLA OF BLACK NYLON, BLACK WOOD, TIPPED WITH MOCK IVORY, STERLING SILVER BAND. $11. STERN'S. BLACK SUÈDE BAG, BY CORONET. $17*. MCCREERY'S. BESIDE IT, CUFF BRACELETS OF GOLD-PLATED METAL. PLAIN, $7*; STUDDED BY SHELLS, $13*. BOTH BY CASTLECLIFF, BONWIT TELLER.
Right: A SWIRL OF PIN, GOLD-PLATED METAL, TO WEAR ALONE OR CLIPPED ON PEARL CHOKER. $10*. BY TRIFARI. MILGRIM.

EJECTOR CIGARETTE HOLDER OF MOCK TORTOISE. GOLD-COLOURED METAL; GOLD KID CASE. $6. LORD & TAYLOR.



*PLUS TAX

HORST



EMERALD SATIN BAG, $15*. BY JOSEF. LORD & TAYLOR. NECKLACE OF OVER-SIZE CZECHOSLOVAKIAN RHINESTONES. $25*. BY KRAMER, ALTMAN.

CHRISTMAS FINDS *(Continued)*

CANVAS TRAVEL BAG FOR 6 PAIRS OF SHOES. $20*. BY WINSHIP, CROUCH & FITZGERALD.

TRIPLE-CIRCLE EARRINGS PAVED WITH PEARL BEADS. $20*. SAKS FIFTH.

72 INCHES OF PEARL BEADS BY RICHELIEU ($12*), TO WEAR ALONE, TO MIX WITH A GOLD-PLATED CHAIN NECKLACE. BY MONET. $6*. BOTH, STERN'S.

NAVY-BLUE SATIN DINNER BAG, BY MILCH, $19*. B. WEINSTEIN. TWIN RHINESTONE CLIPS, WHICH FIT TOGETHER AS ONE. BY CORO. $15*. SAKS 34TH.

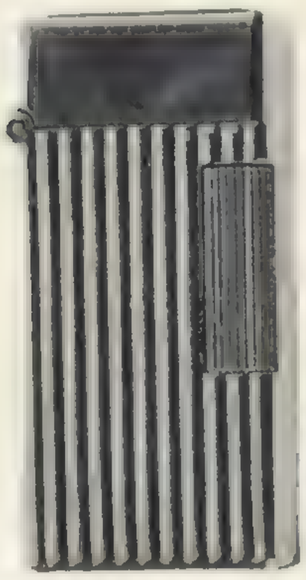
A COPY OF THE DIOR CHOKER. LARGE SMOKY TOPAZ CZECHOSLOVAKIAN STONES, BY REGINA. $24*. LORD & TAYLOR.

A WARDROBE OF COMBS, HANDMADE, FOR EVENING BAG, DAY BAG, BUREAU. OF SIMULATED TORTOISE, GOLD-PLATED METAL. BY BEN HUR. SET, ABOUT $5. LORD & TAYLOR.

FOR COUNTRY LIVING. RUST BUCKO BAG, BY JANA. $19*. BONWIT TELLER.

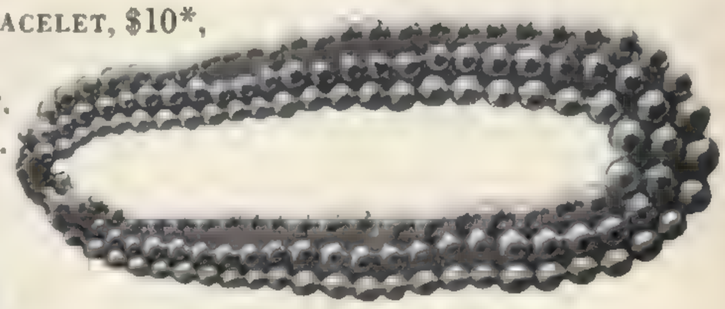
MEN'S SIZE COTTON HANDKERCHIEFS, PLAID BORDERED. $2 EACH. BY BURMEL. ALTMAN.

KING-SIZE PARKER TABLE LIGHTER. HEAVY RIBBED, CHROMIUM PLATED. $5. ALFRED DUNHILL.

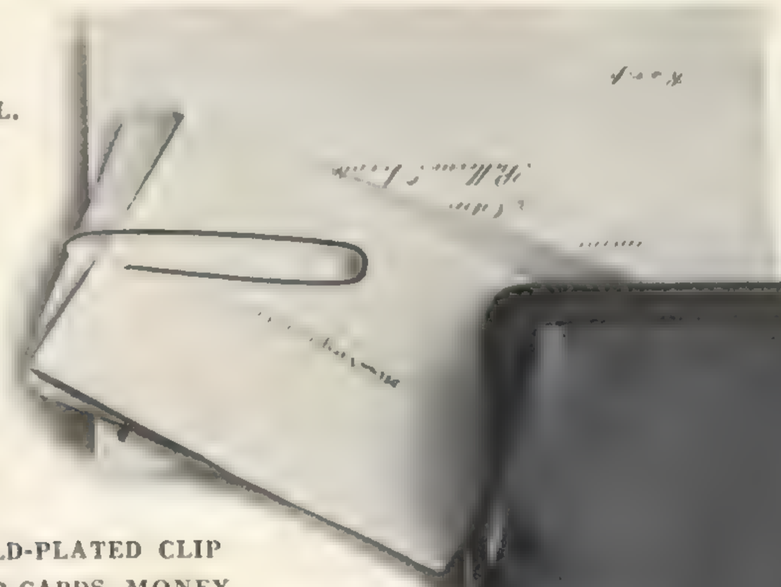


SILVER CHAIN, HANDMADE IN MEXICO. $25*. ALTMAN.

SILVER CUFF BRACELET, $10*, SILVER LINK BRACELET. $25*. NECKLACE OF SILVER BEADS, $7*. ALL, PAN AMERICAN SHOP.

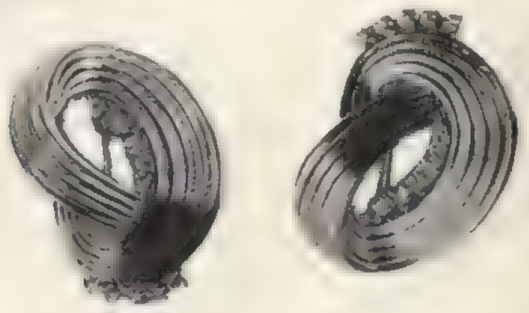


BRIGHT GOLDEN LOOPS, GROOVED AND STUDDED WITH RHINESTONES. BY TRIFARI. PAIR OF CLIPS. $20*. STERN'S.

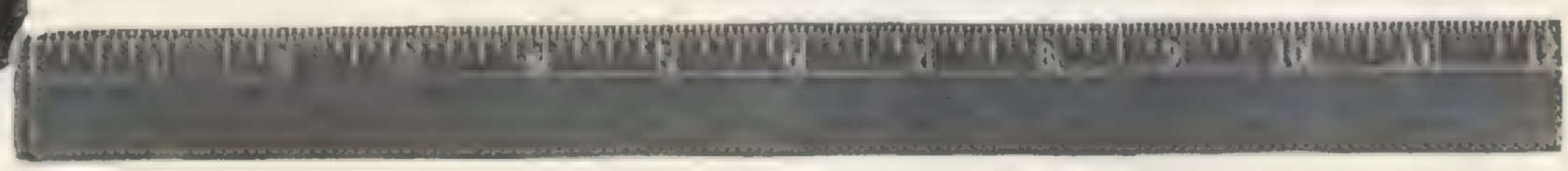


GOLD-PLATED CLIP FOR CARDS, MONEY. BY JORDAN. $1*. SAKS 34TH.

RED MOROCCO LEATHER CHANGE PURSE AND BILLFOLD. $6*. ABERCROMBIE & FITCH.



RED MOROCCO LEATHER RULER, GOLD-STAMPED. $1.25. ARNOLD CONSTABLE.



FOR NOTES, FOR ADDRESSES, TWO WAFER-THIN ENGLISH LEATHER BOOKS. EACH, $3. ARNOLD CONSTABLE.

HANDKERCHIEF CASE. ORGANDIE COVER OVER SATIN. $8. BY GAZELLE. SHEER COTTON HANDKERCHIEF, $1. BY MORSLY. BOTH, ALTMAN.

SILK TWILL STOLE, $10. BY ECHO. SAKS FIFTH. GUARD RINGS OF RHINESTONES, OR PSEUDO EMERALDS, RUBIES, SAPPHIRES. EACH, 10*. BY DU JAY. BERGDORF GOODMAN.

BAROQUE PEARL BEADS: NECKLACE WITH RHINESTONE CLASP, $5*. BY LA TAUSCA. STERN'S. EARRINGS, NEWLY PENDANT, $2*. BY D. LISNER. SAKS FIFTH.

*PLUS TAX

LEMUS

Vogue's spot-light

BY ALLENE TALMEY

AWFUL and wonderful are the primary adjectives needed for the first seven productions that stayed on this season: *How I Wonder, Man and Superman, Allegro, The Heiress, Command Decision, High Button Shoes,* and *Music in My Heart.*

George Bernard Shaw is the author of that honey, *Man and Superman,* a 1905 comedy in which Shaw tried his hand at dealing with love and sex honestly and scientifically, and ended with the same beautiful romantic nonsense. Most of it he put in the mouth of his gentleman revolutionist, *John Tanner,* author of *The Revolutionist's Handbook,* that is now rather tepid and certainly axiomatic, i.e., "marriage is popular because it combines the maximum of temptation with the maximum of opportunity."

Crammed with crude vitality, with long speeches on which an actor can show his virtuosity like an acrobat on the high rings, *Man and Superman* has, of course, a wonderful part for an actress. Probably no living author has designed rôles for women that show them off so well. Every top actress would like to play *Eliza* in *Pygmalion, Candida, Major Barbara, Hypatia* in *Mésalliance, Jennifer Dubedat* in *The Doctor's Dilemma,* and certainly *Ann Whitefield* in *Man and Superman.* They are all enchantresses, strong, understanding, willful to a degree, and full of the most enormous sexual magnetism. They have a surge of sweeping emotion, controlled by powerful intelligences, and since they flirt like mad with the skill of a courtesan and the moral stamina of a nun, they get their way and their men.

To combat them, there is usually a strong man and a weak man. The weak one brings out that desire "to make a man of you somehow," as *Ann Whitefield* says to *Octavius* —but she snares *Tanner.* Like Lynn Fontanne, Katharine Cornell, Wendy Hiller, and others in other Shavian polemics. Frances Rowe makes of *Ann* in this play an exercise in the whole vocabulary of feminine tantalizations. She makes *Tanner* describe her in one of the most delicious scenes in the comedy as a liar, coquette, bully, and hypocrite. To that her mother answers: "Well, you can't expect perfection, Jack." When, later, *Tanner* calls *Ann* a hypocrite to her face, *Ann* in a charming voice, with her enormous eyes full of fun like a Rover Boy, asks if he wouldn't prefer a wife on whom he could depend. *Tanner* answers: "No, hot water is that revolutionist's element. You clean men as you clean milk pails, by scalding them."

As *Ann Whitefield* and *John Tanner,* Frances Rowe and Maurice Evans are extraordinarily attractive in a cast that plays Shaw straight and with delight in extremely good sets by Frederick Stover—especially the last sunlit scene at Granada where the whole comedy is flung high in the air—lovely to look at, dearie, lovely to hear.

In *Command Decision,* William Wister Haines undertakes to do for generals what most authors willingly and lovingly do for privates, corporals, and sergeants; to show the strain of war. Only in the portrait of a mush-mouthed Congressman does Haines' ripe despair come through. The play is all in the office of a Brigadier General faced with the decision of sending out young bomber crews beyond fighter protection over Germany with the knowledge that he will lose up to fifty per cent of them in order to destroy a jet factory. Since it takes enormous skill to make tactics, and air tactics at that, theatrically both understandable and exciting, there are a few moments when Mr. Haines, who was with the Eighth Air Force, gets a trifle winded. As this is not a publicity reel for the vanity of generals, Haines throws a few rocks at Air Force public relations. In addition, it is rather a relief to see the war on the stage without long speeches on ideologies, on the liberal attitude, on the place of Democracy, capitalized and made hideous, without cringing lads, just out of school and full of proud fear. There is, however, one character who has been wisecracking his way through war plays for years —that wise, tough sergeant. Played by James Whitmore, this sergeant is in the same mould, but wonderful; obviously a son of Sergeant Quirt of *What Price Glory,* but certainly smarter than his father.

Although it is not the perfect play—and what is?—*Command Decision* has prac- *(Continued on page 190)*

"Antony and Cleopatra"

Antony and Cleopatra, rich and powerful and sonorous as Bach's *St. Matthew's Passion,* is the only Shakespeare in New York—every other producer but Katharine Cornell has been thoroughly scared away. In this brocaded production she is far more the regal Queen than the young little charmer who snuggled against the Roman breasts of Cæsar and then of Antony, here played almost as regally by Godfrey Tearle, whose (always mentioned) resemblance to Franklin D. Roosevelt is rather a startler in Egypt.

BLUMENFELD

Katharine Cornell and Godfrey Tearle in "Antony and Cleopatra"

Maurice Evans and Frances Rowe in "Man and Superman" In this great, light ball of Shavian comedy, Miss Rowe plays, with wit, the willful enchantress, in the lovely trappings of Irish lace; Mr. Evans, with understanding, the struggling enchanted—to prove the pamphleteering point that "the initiative in sex transaction remains with Woman."

British

BLUMENFELD

Invasion

Basil Rathbone and Wendy Hiller in "The Heiress" In this dark play, with its Henry James origin, its story of a father and daughter, tragic in miniature in their Washington Square house, Miss Hiller plays with enormous range against Mr. Rathbone's father, cool, unforgivingly protective. (On page 148, an article: "The Ladies and Mr. Henry James.")

PICASSO

SIX PAGES

WITH NEW PAINTINGS

NEVER BEFORE PUBLISHED

IN THE U.S.A.

ALL IN THE NEW

ANTIBES PICASSO MUSEUM.

WITH A DETAILED REPORT

OF A PICASSO TRANSACTION

BY

ROSAMOND RILEY

RIGHT: Picasso, pet owl, and its portrait: the Sima photographs here will appear in a book about Picasso to be published in Paris by René Drouin.

SIMA

PICASSO *(Continued)*

FIRST REPRODUCTION OF A NEW PICASSO PAINTING, "JOIE DE VIVRE"

It all started in Paris in June when Albert Skira, the Swiss art book publisher, took me around to meet Picasso. Skira, an old friend of Picasso's, began his career by editing Ovid's *Metamorphosis* with Picasso illustrations. Skira had said the night before, "All right, I'll take you. But don't ask for anything... and be sure not to wear a hat." So I met him the next morning, properly inconspicuous in tailored suit and low heels; without a hat but with an unexpected feeling of stage fright at the idea of meeting the *Maître*.

We drove to the Left Bank and, crossing the Seine, I noticed that on the right there was blue sky and bright sun, but on the left the sky was completely darkened by heavy clouds. It gave me a curious sensation of dualism, as though I were turning into one of Picasso's figures who must see everything simultaneously from two different planes.

Picasso lives in an old house on the *rue des Grands Augustins;* up narrow, dark winding stairs, into an attic-like antechamber. Like a speakeasy, the door opens

—THIS PICTURE HANGS IN THE MAIN ROOM OF THE MUSEUM AT ANTIBES

a crack so that the faithful Sabartès, lifelong friend, secretary, watchdog, and fellow Spaniard, can peer out and decide whether the visitor is to be admitted or not. Once past inspection, you go into the large, bare room, where there is usually a gathering of about twelve people standing around in little groups—the *levé du roi* on a Bohemian level. Picasso receives friends, editors, poets, especially Republican Spaniards. He goes chatting from one to the other, sometimes disappearing to another room for further conversation. A few canvases were leaning against the wall; some sculpture was left around in apparent abandon. In the entrance stood a cage with Picasso's owl, now immortalized on several canvases.

Skira had left a book (Petrarch translations by Louis Aragon with a Picasso frontispiece) at the studio the day before for Picasso to autograph. Since Picasso is notorious for holding on to things once they land in his possession, sometimes keeping them indefinitely, Skira wasn't too hopeful about getting his book back. But when he *(Continued on page 121)*

PICASSO

(continued)

came into the room Picasso came over beaming, like a child who knows he has washed his hands before anyone has suggested it, and said, "I've done it, and I drew something in it, too!"

We were introduced. He has extraordinary brown eyes, so compelling that at first they erase over-all impression. It was not until some moments later that the whole figure began to be drawn in; the short, compact, powerful body, the round head, the warm brown skin. I was surprised to see him white-haired, with sparse white hair, unlike the familiar Man Ray photographs with the dark forelock. He took Skira off to another corner, while I was left talking with Georges Duthuit, the poet, who is Matisse's son-in-law.

Later on, Picasso came back. After Skira told him that I had lived in Mexico, he started talking to me in Spanish. The change of language was like a bridge joining the impersonality of a first meeting to the solidity of an already established relationship. Everything about him smiled: he asked about Mexico, about mutual friends there; he went on to question me about myself, what I was doing in Paris. As his sweetness and simplicity overcame my shyness, I even ventured to ignore Skira's warning and ask if we could have something *(Continued on page 177)*

LEFT:
Picasso with Françoise, his favourite model, in the studio on top of the Antibes Museum. The twelfth-century towers of this former castle which belonged to the Grimaldi family mark the crest of a hill rising between Antibes and the bay. Under its roof is a long, bare room with walls painted green and big windows on the sea to let in floods of uncompromising southern light. Working here, Picasso last year produced seventeen paintings for the Antibes collection that he has given the Museum. Four of the pictures are shown in this photograph: (Left to right) *Joie de Vivre* and three geometric still lifes.

SIMA

Dinner at home

You created the stage set;

have some excitement in the costumes, too

Within your own four walls is the most becoming place you can be. Hostess, your most flattering role. The warmth, the welcome, the leisure is as nowhere else. By now you know the three simple rules for successful dining at home. Guests who blend. Some to talk, some to "look," some to listen, and some to sharpen too bland a mixture. Loving care to the creature comforts: food, wine, ash trays, and lights. And, all important, feeling at home in your own house.

A highly convincing way to look at home in your own house is to wear clothes that you would never wear outside it. It's your one chance to wear the kimono your soldier brother brought you, the tight Indian pants, the lace-encrusted peignoir Worth made for your great-aunt in '84. You can verge on the costume side if you feel like it. You can choose a *négligé* to blend with the décor. Or one of the four markedly different at-home clothes shown on the next two pages. You can evolve a cooking costume, which, plus jacket or shawl, looks pretty in the parlour. If a sari suits you—wear it. If an Italian peasant bodice becomes you—put it on. There is no demand for the latest creation in at-home clothes, only a demand that you be decorative. Actually, at-home clothes should be collected, and cherished, over the years (like your husband's country tweeds), for the older they get, the better they are.

IN THE GRAND TRADITION

Madame d'Attainville lives in Paris, entertains exquisitely, often. A grande dame *of certain years, she rarely goes out; nor, when receiving in her green and white salon, does she rise to greet her guests, but welcomes them with a calm graciousness. Her salon is the background of her life, and, knowing this, Balenciaga designs at-home clothes especially for her. Madame d'Attainville is photographed* (left), *under the portrait of her grandmother, Princess Ghika, in black chiffon with Chantilly lace sleeves, shoulder-to-hem panel of cool, silvery grey.*

Madame d'Attainville, a *grande dame* of Paris, whose picture is opposite, entertains *only* at home. Her evenings follow the formal European tradition. We give you an idea of one of her dinners on page 172. Balenciaga, who lives at her house when he is in Paris, makes all of her at-home clothes, and designs them to add to the décor of her salon, and to emphasize her own unusual kind of beauty.

But, whether you have one servant or none, a double-purpose living room or a large flat, you can be pleasantly, welcomingly "at home."

Half the battle is method. A good general rule is to have your guests seated, even if you are servantless and having a buffet dinner. Seat your guests and serve them yourself from the sideboard. Your husband, or one friend, can help you clear away the dishes. That eliminates all that jack-in-the-box confusion. Red wine may, of course, be decanted, placed on the table, and guest-propelled. One maid can easily serve as many as six seated guests if she garnishes the meat or fowl platter with the vegetables. The salad bowl can rotate by hand.

Another essential is a few good, fool-proof dishes that you *know* won't fail you. We give you some suggestions on page 172, aimed deliberately to please men, who are practically wistful in their appreciation of "dining at home," of good coffee, deep chairs. Gratefully, they can nurse a theory or a long drink at leisure, their digestion pampered, their affection expanding, their *bon mots* audible. Remember that you, yourself, create that precious circumambience of leisure, comfort, and calm which, paradoxically, seems able to create animation and wit and excitement.

HORST

You're dining at home

in a grey chiffon peignoir, ribbon-laced, $65; over a pink satin gown, $30. By Odette Barsa; Bergdorf Goodman. In Nattier-blue wool, collared in velveteen, which bands the skirt. By Joseph Whitehead; Bergdorf Goodman. $60. In bottle-green rayon velvet trousers and coat, cuffs and collar gold lamé. By Raymond, at Henri Bendel. $50. In coin-dotted white rayon satin damask, scalloped elbow cape, and lavish skirt. At Bonwit Teller. $155.

R.R.Bonché.

PHOTOGRAPHED BY HORST IN THE NEW SALON D'ORSAY, DESIGNED BY JAMES AMSTER

LATE-DAY: WEAR THE BRIEF BOLERO-CAPE OF MINK

ALL DAY: WEAR THE FULL-LENGTH COAT OF HUDSON SEAL* WITH WHIRLING SKIRT

What furs will you wear with your new big skirt?

Something wonderful has happened to furs: they have taken on a new pliancy as if they were backed by silk instead of skins. They fall with the grace of chiffon, mould to gentle human curves. They are as subtle in cut as the dresses worn beneath them; sympathetic to their sloping shoulders and to their wide whirling skirts. *Opposite:* Mutation Silverblu mink cape; short enough not to interfere with the big dinner skirt; short enough to show its tiny waistline. Alexander Furs. Satin dinner hat, by Irene. Strapped shoes; Evins, at I. Miller. *Above:* Black Hudson Seal* (Hollander-dyed), the skirt is as generous as the wool one beneath; the shy shoulder look, the waistline identical with the dress silhouette. Revillon Frères. Felt beret; Hattie Carnegie.

*SEAL-DYED MUSKRAT

The fitted dress-suit:
with curved jacket,
narrow skirt.
Great star
at Adele Simpson, wholesaler.
Shown in September 1 Vogue.

Ladies' choice ...of the new looks

Three months after the forecasts, the returns on the New Looks are in. We made a sampling poll from good wholesale makers whose clothes are sold in shops all over the country; and from made-to-order designers who dress a small but indicative percentage. Based on this poll: on these four pages the backbone of Autumn fashions. To start: in the last year there has come a very wide range of evening dress of all degrees. After trial it turns out that at a ball nothing will ever replace the floor-length, bare-topped, and utterly feminine ball dress—in variation from the time of the Renaissance to those we have photographed on Mrs. Akers, Mrs. Gates, and Mrs. Legare. But now, clearly, for the theatre, for restaurant and night-place dining, the ankle-length dress of the instances of the Hattie Carnegie design we have photographed on Mrs. Isles, or the Ceil Chapman dress that 5,000 women wanted, is the happy and apt fashion by choice as well as forecast. A third degree of evening dress—one to appear from five o'clock on—is the sweetly covered, mid-calf-swaying dress (or suit); could-be in bright satin or brocade, or wool broadcloth. In ex- *(Continued on page 130)*

The Infanta dress: tight-topped,
wide-skirted epitome by Traina-Norell.
In blue satin, black moire, grey wool jersey,
it was the all-hours star of this wholesale collection.

The two-tier pyramid shape for a wool dinner suit;
the colours: brown, black, white;
the textures: wool, ermine, brocade.
Hattie Carnegie design worn by
MRS. STEWART B. IGLEHART.

The ankle-length, jacketed dinner dress, black taffeta in this case.
Curve-hipped, shoulder-curved.
Fira Benenson dress worn by
MRS. FRENCH ASTOR.

Pale satin: the ankle-length,
jacketed dinner dress. Made in soft lavender
by Hattie Carnegie and worn by
MRS. PHILIP ISLES.

BALKIN

Ball dress of rare, velvet-leaved satin;
cut low, great-skirted. Fira Benenson design worn by
MRS. ANTHONY AKERS.

The Infanta dress:
wrapped waist,
tucked skirt.
Larry Aldrich, wholesaler,
sold 1,400 to shops,
1,400 more were wanted.
Shown
in August 1 Vogue.

The Infanta coat.
Ben Gershel makes much
of this design,
is still selling it to shops.

The wrapped skirt. Maurice Rentner,
wholesaler, sold 1,600 of these
narrow black dresses to stores,
could have sold many more.

Ladies' choice... of the new looks

(Continued)

ample it is the dress worn by Mrs. Astor, the suit worn by Mrs. Iglehart. Another topping example, illustrated in September 15 Vogue, is Dior's bare, black wool dress, "Cabaret" by name. And too, by evening, by proof, more jewellery, real and unreal: from family jewels to the uproariously successful, head-lamp-artificial Dior chokers. By day women are apt to wear a neat understated sort of suit, close to the abilities of a dress and of the order for which Mainbocher is most famous. With it, often, goes the sweep-success of the Balenciaga velveteen beret photographed on Mrs. Heinz or the Balenciaga side-put toque (Vogue, October 1). In alternative, you and these women wear a simple jersey or crêpe dress—always great affection—now completely new by cut: our researched favourites, dresses like the Traina-Norell design, the Larry Aldrich. Most optimistically, these are worn with new long fur coats. Coats, actually, have been the major problem. First By Choice comes the great spreading coat; this is not new in essential shape, but it has been growing in width and stature by leaps. Witness Nettie Rosenstein's third edition in three years, now at its most voluminous...and best liked. Surprise for the year is the Infanta coat, clearly not a wear-with-all, it has sold, and keeps right on selling, in quantity—hands-down win for *a* New Look. By evening short fur cape, jackets, seem the answer for women who have not substituted large all-over lavish coats.

The handkerchief hemline, crinoline-stiffened skirt...
on a black taffeta dress. Made by Castillo of Elizabeth Arden for
MRS. JULIO LOBO.

The draped panier
tied in back;
narrow skirt; mauve satin:
a successful Lanvin design
made by Henri Bendel for
MRS. KENT LEGARE.

Prototype of the beloved
ankle-length bright satin dinner dress.
Ceil Chapman designed this one; sold 5,000 to shops.
Shown in the August 15 Vogue.

The dented velveteen pillbox:
Balenciaga's waxing success, made by
Bergdorf Goodman for
MRS. HENRY J. HEINZ 2nd.

BALKIN

The mist-skirted ball dress,
asymmetrically bare bodice. Mark Mooring design
made at Bergdorf Goodman for
MRS. GEOFFREY GATES.

The greatcoat.
Third, longer, wider,
best-liked version
in bright red.
By Nettie Rosenstein,
wholesale designer.

What they wore at three New York parties

MRS. CONSTANCE WOODWORTH and *FRANK CROWNINSHIELD*

MRS. HENRY BUHL and *JACK LOUNDES*

MRS. EDGAR LEONARD

HERE are ladies photographed at three important benefits—to show you their choices in clothes for big evenings. These can never be mistaken for dinner dresses; they are real ball dresses, the right background for the important jewels worn. (Note the diamond necklaces, close pearl collars with jewelled ornaments.) Identifying marks: extreme or one-strap décolletage (count the entirely strapless ones), skirts spreading wide over padding or crinolined petticoats, tiny boned bodices, big jewels. Colours: pale, quartz pink, grey, white, ruby red, sapphire blue, and a good deal of brown. (Black was the exception.) Fabrics: stiff, slipper satin, brocade, taffeta, lamé, lace, and net. The jewels: besides the diamond necklaces and pearl collars, there were big clips, jewelled wreaths in the hair; a few diadems. Over-all impression: bare beauty of shoulders, sleekness of hair.

MRS. DIXON BOARDMAN and *COL. SERGE OBOLENSKY*

MRS. THOMAS SHEVLIN and *ANDRÉ EMBIRICOS*

MRS. HUDSON VANDERBILT

MRS. CHESTER LA ROCHE and *COL. KHALISA BEY*

MRS. WILLIAM AVERELL HARRIMAN and *CHARLES CLERC*

JEROME ZERBE

MRS. BYRON FOY

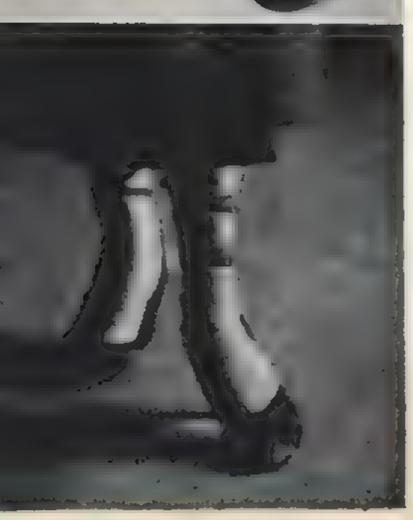
Most evenings—for theatre, restaurants, little dinners, you'll wear a dinner dress, ankle-length most likely, long if you prefer; but you'll probably want one "big" dress this year, for those rare occasions that warrant *grande tenue*...a diplomatic dance, an important dinner in a private house, an opening, or some benefit....These photographs were taken at the Anniversary Ball at the Plaza Hotel, for the Soldiers and Sailors Club—at the opening of the Iridium Room at the St. Regis, for the United Hospital Fund—and at the opening of the Sert Room at the Waldorf-Astoria, for the benefit of the Sister Kenny Foundation.

MRS. MONTGOMERY WINN and her fiancé, *EDDY DUCHIN*

MRS. FRANCIS TAYLOR and *ROBERT SWEENY*

MRS. NORTON SAGER BROWN (ILKA CHASE) and *ROY LARSEN*

MR. AND MRS. CORNELIUS VANDERBILT WHITNEY



The rise of the ankle-strap shoe

We showed it early in 1945; called it the shoe of the year in 1946. In 1947 it continues to make news. Here, one of the latest versions of the ankle-strap shoe; cut almost to a shell, with narrow ascending straps. Point to note: its greater lightness, belonging to petal-full skirts, such as this one by Dior. Shoes by Evins in black calf. About $30. I. Miller; Neiman-Marcus; I. Magnin. Seamless nylons by Hanes. $2. At Bonwit Teller.

RUTLEDGE

The news in the seamless stocking

Now, good news in seamless stockings. Unrelated to the vintage-before-nylons, this year's are *of* nylon; have its lasting good proportions; stay put without slipping around the heel. An added advantage for low-cut shoes: no reinforcement at the instep, a minimum at heel and toe. To some legs, they are flattering. Let your public decide. If they *are* becoming, the business of keeping stocking seams straight is out of your life forever.

QUARTZ COLOURS

Quartz pink

The news in the resort collections is colour—and top news in the resort colours is mauve. Pure, pale, quartz-cool mauve, fresh as sherbet against your warm tan, unassailably cool looking. Second in importance is a new orange, that glows, but doesn't glare. You saw it occasionally on the beaches last year, this year you'll see it often. Also in evidence as mauve kindred—lilac, mauve pink, plus the whole gamut of pinks that oscillate between mauve and blue. Accustom your eyes to these quartz colours, all of them from the cold top of the spectrum, and accustom your ears to that oddly satisfying compliment, "You look so *cool.*"

With these quartz colours, consider an off-note, an earth note, for shoes, such as a dull yellow kid, or an olive green, or saddle leather with gold kid. You'll find an interesting group of odd colours in soft kid pumps, that make you feel shod, not shoed.

The silhouette for resort continues the autumn lines but *looks* new in these colours and fabrics. The linear quality of linen and piqué is ideal for the in-sweep of waist, and the out-rush of skirt, and it's delightful to see these cherished, delicate colours emerging in sturdy corduroys, rough linens, wool jerseys, tweeds, and even fleece!

For resorts, for desert, for sea, for anywhere under the sun, you'll find a heretofore undiscovered flattery in mauve-in-the-sunlight, orange-against-tan, pale porcelain pink against the brash, gaudy beauty of sun and sky, brownness and brilliance.

Elasticized wool pullover above a wide, white bird's-eye piqué skirt. $35. By Francis Sider at Lord & Taylor.

Great cape, for day, for evening, for an open car. Stroock fleece in clear mauve. $125. By Originala, at Bergdorf Goodman.

Mauve

White *(opposite)*

Soap 'n' Water piqué shirt and shorts. New engineering, in the free, unbelted line from shoulder to narrow flank. By Mildred Orrick. $30. Bonwit Teller; Himelhoch's.

BLUMENFELD

QUARTZ COLOURS

(Continued)

Pink

Rayon crêpe by Onondaga, completely pleated, from wide neck to indented waist. By Jane Derby. $135. At Altman.

Orange

wool jersey for rolled shorts, beige for the halter pull over. Bathing-suit by Claire McCardell. $30. At Lord & Taylor.

Mauve

Moygashel linen in mauve, for the gored, sleeveless dress, $60, in olive green for the sweetly-cuffed straight topcoat, $80. A Clare Potter Design. Saks Fifth Avenue.

Orange

Wool jersey by Bettmann, makes a swaying skirt, and bands white, sprigged, knit top. $60. By Claire McCardell. Lord & Taylor.

Mauve *Linen-like Wesley Simpson rayon, cuffed shirt, $12. Rayon bra; cuffed shorts of purple corduroy, $15. Carolyn Schnurer design. Altman.*

Orange *sashing a wide skirt and shawl of white terry cloth, $30, over a bottle-green silk Shantung bathing-suit, $35, by Tina Leser. At Henri Bendel.*

Blue *skirt, like a swaying bell, $15, cyclamen bra and shorts, $11, of Wesley Simpson rayon. Plus piqué shirt boned at the waist! Carolyn Schnurer design. $16. Best's.*

Lightfoot *La Valle's tapered pump in soft-colour kids. $23, Altman. Strapped sandals, saddle leather with gold kid. Flat heel, by Town & Country. $11, Bloomingdale's. Higher heel, Newton Elkin. $23, at Lord & Taylor.*

Quartz pink *Sunday lunch dress of Lonsdale piqué, low, low neck, wide pleats escaping a minuscule waist. By Joset Walker. $40, Lord & Taylor.*

FRANCES MCLAUGHLIN

MRS. FRANCIS B. THAYER (opposite) at Mt. Tremblant, Quebec; wears a cover-all coat, of bright wool felt, lined with leopard-stencilled plush. $50. By Collegeset. Arnold Constable. Ski aid: Jacqueline Cochran's Sun 'n Snow Lotion.

FRANCES MCLAUGHLIN

MRS. SIGMUND BUCHMAYR, with her triplets-who-ski: *SIGI, NORBERT*, and *CHARLES*, aged five. At Snow Valley, Manchester, Vermont.

Up and down the Eastern slopes

One thing about skiing—the mountains are big and generous and hold a great many people. It's a good thing, too; since last year a conservative estimate of American skiers' growing number passed the million mark—and this year is heading past three. A scant decade ago, there were few and far-between tracks down the Eastern, or any, slope in this hemisphere. Now, reservations at ski inns, hotels, pensions, are almost as scarce as tickets to *Allegro*, once the snow comes. All of which points to somewhat of a phenomenon—skiing is everyone's game, everyone's fun; has become a national habit in ten years. At almost any ski slope you will find moppets of three making their first sitzmarks; sexagenarians racing down hills with a good deal of finesse. And though skiing is snow-regional, skiers are certainly migratory. Members of our Ski Team who will compete in the 1948 Olympic Winter Games were gleaned from many states. Heading for St. Moritz and the international championships: Gretchen Fraser, of Vancouver, Washington; Andrea Mead, of Rutland, Vermont; Ann Winn, of Salt Lake City, Utah, to name a few. On these and the following pages we show you a glimpse of other skiers whose winter habitat is the Eastern slope. From the Laurentians to the Cumberland Mountains, these, and a million others, will ski down the open slopes in Canada, Vermont, New Hampshire; down the racing trails for which the East is famous—Coppermine, Suicide Six, Hill 70, The Nose Dive. And will gather around fireplaces at night, for much ski talk and hot buttered rum.

FRANCES MCLAUGHLIN

Looking up the lower mountain with its 4600 foot aerial tow.

Mont Tremblant, Canada four hours north of Montreal by train, is in the Province of Quebec; lies tucked under snow from first-fall until late April. This is one of the finest skiing centres in Canada: its tows rise nearly 8,000 feet up the mountainside etched with famous trails—the Flying Mile, the winding Taschereau. In a day's run you can tour southwards through the neighbouring villages of St. Agathe, St. Sauveur, almost to Montreal, catch the train back at sundown. Here, nearly everyone stays at the Lodge, owned and run by Mr. and Mrs. Joseph Ryan; or at one of their neighbouring cottages, often rented by a family for the season.

MISS ANNE MURRAY (right), attractive daughter of Mr. & Mrs. Thomas Edward Murray, lives in New York City, is a better-than-average skier, skis on week ends and her vacation. She is photographed at Tremblant, where her family often spends Christmas.

MRS. STAFFORD ORR, who lives the year round at Mont Tremblant, is photographed in the snow outside the Lodge. She wears the mouton jacket shown in Vogue, October 1. Lined with sheepskin, it is a fine lift coat, good warm protection between runs.

MISS NANCY PIKE, at Mont Tremblant, wears a three-part ski costume, all in navy-blue wool gabardine. Over the trim-tailored suit, $85, a lift coat, lined in bright plaid, with a close, warm turtle neck, to order. By Irving of Montreal. Saks Fifth Ave.

HERBERT MATTER

LANCE REVENTLOW and his step-sister, *BINKY VAN LAER*, eleven and ten years old, are two of a new and coming generation of skiers.

MISS NANCY PIKE talks with *BARON HUBERT PANTZ*, on the steps at Mittersill. Between them is Satan, a black and Great Dane.

After skiing and dinner, bridge in the living room. Here, *COUNT* and *COUNTESS REVENTLOW* team up against *MRS. CHRISTINA DE BOURBON PATIÑO* and *BARON HUBERT PANTZ*.

Tyrolian chalet, headquarters at Mittersill.

MISS NANCY PIKE, one of Vogue's young editors-who-ski, is photographed in the living room of the chalet; wears a bright skirt, warm blouse for "evening dress."

Mittersill, New Hampshire

Mittersill looks like a piece of the Austrian Tyrol dropped in the White Mountains of New Hampshire. Thirty minutes' drive from the town of Franconia, high up on Cannon Mountain, the ski club is set in the midst of five hundred acres of mountain terrain belonging to Baron Hubert Pantz. Modelled after his famous Club Mittersill in Austria, it has, as bright new centre, an authentic chalet, with white stucco walls, red and white wooden doors, overhanging balconies of old weathered wood. At Mittersill, there is skiing for everyone: novices and experts pile out in the morning for instructions under Benno Rybizka, the international skier. A Constam lift leads up the eastern slope to racing trails. This year, a new five-thousand-foot slope, one of New Hampshire's largest, has been cleared. And close to the club are the famed Taft Slalom Trails, Ravine, Hardscrabble; the only aerial tramway in this country.

MISS NANCY PIKE wears a ski skirt of worsted wool, checked navy, white, blue. $18. White cable-stitched sweater, $13; long stockings, $4. All by White Stag. All at Bloomingdale's.

PHOTOGRAPHED BY RAWLINGS IN THE APARTMENT OF JACQUES SARLIE

Black keynotes

The best wardrobe is not necessarily the largest; many a thoughtful woman of taste prefers "so few, but all roses": one perfect costume for each occasion. Unornamented, with only the most subtle stress of fashion. Black might be her choice this year in spite of the colour furor. *Above:* dinner dress of pure silk black crêpe—done with finesse. Subtle accents: shirring at bosom, compass skirt, taut diaphragm. By Adele Simpson. $90. Saks Fifth; Garfinckel's; Rich's.

The two dresses shown might well take complete care of all your day and dinner life. Both have an almost astringent simplicity; you could wear them forever; yet never look like a ditto mark of yourself. *Below:* a pure silk black crêpe dress to wear all day; with the ubiquitous red hat, or, rarer choice, lemon yellow. With your mink stole; with buckles on your shoes. Or, stark-simple, "as is." About $100. Bergdorf Goodman; I. Magnin; Marshall Field. (Copies of Dior necklace: left, by Robért, Saks Fifth; right, by D. Lisner, Bergdorf Goodman.)

The ladies and Mr. Henry James

Pursued by the ladies of two continents at the turn of the century, this American literary lion is the author of Washington Square, *a novel on which is based* The Heiress, *a new Broadway hit play.*

BY ROBERT ALLERTON PARKER

LADIES of three countries adored Henry James, pursued him relentlessly and acquisitively. When electricity was first installed in London's great Grosvenor House, in the nineties, the lights went out suddenly at its first brilliant evening party. When at last the new illumination was restored—so gossip repeated—thirteen ladies were discovered all clinging to Henry James! He was even more pursued when he returned to the United States in 1904.

Henry James was past sixty when he finally decided upon this belated tour of discovery of his native land. He wanted to see it all, from Palm Beach to Puget Sound. But he hesitated. He could not quite imagine himself prowling through western cities and hotels, stumbling about alone, losing his way...it all seemed darksome and tangled. He appealed for advice to his elder brother William, Harvard's world-famous pragmatist. "Poor old Harry!" William James must have thought. To William, H. J. sometimes suggested "a crustacean covered with acquired seaweeds and barnacles," leading his strange life in the midst of heavy, alien manners and customs—"under which the same dear old, good, innocent, and, at bottom, very powerless-feeling Harry remains."

Rumours of James's impending visit spread across the Atlantic. And then at last, after almost a year of hesitation, he arrived at a decision. The news was cabled from London to the New York press—for the homecoming of Henry James was considered an event in 1904, and the importance attached to the news was of general public, and not merely literary, interest. Mr. Herbert Croly wrote a long essay on its significance.

Meanwhile, in England the post-bag at Lamb House, Rye, became swollen with invitations from James's American lady friends. Mrs. "Jack" Gardner—the fabulously acquisitive Isabella Stewart Gardner of Fenway Court—absolutely counted upon a visit from her old friend. Edith Wharton and her tiresome "Teddy" anticipated a long visit at The Mount, in Lenox. Grace Norton expected him in Kirkland Street, Cambridge. Mrs. Cadwalader Jones put her house in East Eleventh Street at his disposal during his New York sojourns. The John Cadwaladers, the Whites of Philadelphia, were equally insistent. Of one thing there can be no doubt—the ladies of America adored Henry James. Feminine readers rediscovered their secret souls in his heroines—poor little rich girls like *The Heiress*, portrayed by Wendy Hiller at the Biltmore—sensitive, cultivated creatures misunderstood by their vulgarly predatory menfolk and victimized by fortune-seeking husbands or suitors.

When, at the end of the sizzling August of 1904, Henry James descended the gangplank of the North German Lloyd liner *Kaiser Wilhelm II*, he was met by the eldest son of his elder brother, his namesake Henry James. Young Henry, though only 25, managed to protect his uncle from the importunities of ship news men and press interviewers. Our prodigal son of American letters did not look his sixty-one years. His massive Roman-emperor head was handsome and photogenic (though that omnibus word had not yet been invented); his figure robust, his step quick and elastic. In his impeccable London tailoring, he appeared more British than American. In his grave and reticent manner there lurked, to the irreverent, a suggestion of Alice's Mad Hatter.

Three hours in his native city were enough for Mr. James. The chaotic metropolis, in its northward thrust, had surged over and submerged the Washington Square of his early novel, and he could no longer quite identify the near-by house in which he had been born.

So, on the earliest possible train, Mr. James escaped, and found sanctuary in the *(Continued on page 187)*

JEWELLED HEADS *(opposite)*. New in the evening: the spark of jewels focused in the hair, at the ears; shoulders bared above a sweet extravagance of skirt. *Left:* Sapphire-pink taffeta, satin top, to order; spray of paste-brilliants. Both at Hattie Carnegie. *Centre:* Emerald satin, a Mark Mooring design, to order. The dress and antique diamond stars are at Bergdorf Goodman. *Right:* Peridot satin, sloping décolletage; to order, Henri Bendel. Diamond tiara, A la Vieille Russie.

RAWLINGS

Jewelled heads: jewel colours

FRANCES MCLAUGHLIN

Prettiest girl in the room

The prettiest girl at the party...

or how to make like one

AT THE next party, look at the prettiest girl in the room (you will anyway—everyone always does). She's the one with most of the men, the eyes of most of the others. Her prettiness is often a matter of invention. She has learned what wrongs to avoid, what rights to do. How to be like her? Well, Vogue's young party-primer reads like this:

DON'T be the girl who tries too hard, who takes from too many fashions —not judicious bites but heaping helpings, and looks like musical comedy.

DON'T be the girl who doesn't try hard enough—the almost-pretty girl. If you are blessed with good bone structure, don't miss for lack of grooming and actual neatness—always parts of any pretty look.

DON'T be a store-window girl, with a waxy dead-pan. You may stand out but you won't stand up for long without individual flavour. But:

DO be the girl who gets her prettiness by her fresh, starched, exaggerated-with-care look. If it's a season of small waists, make yours smaller yet. If it's a season of bracelets, make yours an armful. Or:

DO be the girl with the understated line. Make much of perennially nice ways —with shirtwaist and skirt. Add wonderful cuff links and studs to equally wonderful silk shirtwaists; couple these with greatskirts of velvet or silk or taffeta—and, naturally, you will stand out if brushed, shining.

DO be the girl who wears colour, a colour that says "Look at me." Have the old allure of the Lady in Red, and the quickest approach to male-monopoly. The colour may be brilliant—note the results (*opposite*) of combining a sharp brightness with rich brocade. Or it might be notable, not for brilliance, but for surprising junction with another colour—on the following page, note the dress with moss-green velveteen jacket, and taffeta skirt striped in pale and dark greys. Or the colour itself might be unexpected for the young—the pale lavender wool suit, for instance, on page 152. Whatever the colour, it should be worn with witty care—with toned-down accessories and gestures. For you want to be remembered as the prettiest girl, not as the girl in the prettiest dress.

DO BE THE GIRL IN COLOUR (*opposite*), have the newest and sure-fire way to prettiness at a party. Wear a shining dress, in a shining fabric, a becoming Infanta shape. Add: quiet pearls, a little muff of fur, Gourielli's "Five O'clock" perfume. Dress by Judy 'n Jill in Hafner satin damask of Bemberg rayon. $45. Lord & Taylor; Frost Bros.; Woodward & Lothrop.

Prettiest girls at the party *(continued)*

WEAR MOSS-GREEN VELVETEEN, STRIPED GREY TAFFETA. Neat young combine of colour, of fabric. Here, a taut little jacket of Merrimack velveteen over a rayon taffeta skirt, striped to mid-calf in light and dark greys. The jacket, $15; the skirt, $17. At Altman.

WEAR LIGHT LAVENDER WOOL—surprise young colour you'll see more of. The suit, made formal and five-o'clock by a beaded collar, beaded pockets, is a Hi-Dee design. $50. At Altman.

WEAR DARK BLUE MOIRE, good winter alternative to black. The dress, close-waisted, calf-length, to spice with bright satin shoes. The fabric: Bur-Mil rayon. $30. Bonwit Teller.

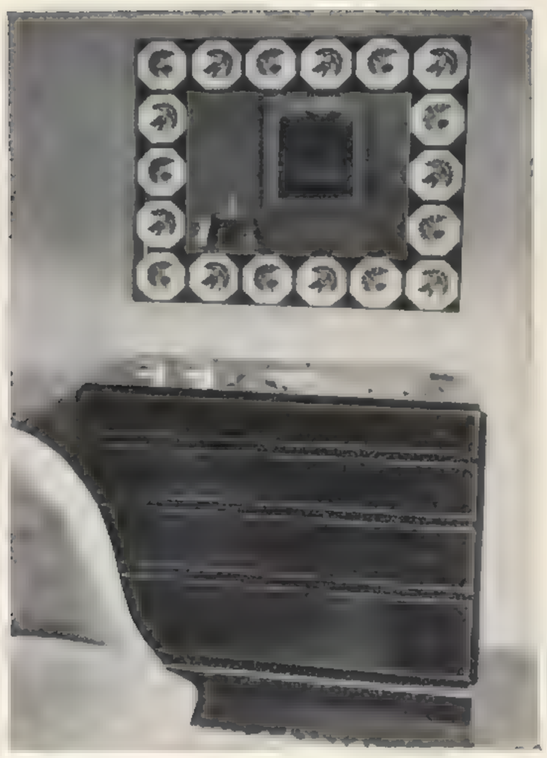
FRANCES MCLAUGHLIN

WEAR BEIGE BROCADE. A most modest retiring little suit—in cut. From point of its pale glow, pretty cloth, an exclamation point at any party. Chee Armstrong design in Hafner rayon. $60. At Altman; Joseph Horne; Hudson's.

The apartment's skylight hides unseen behind a green and white striped awning; white blinds create a window-wall; green plants are banked against a former fountain.

Handblocked wallpaper panels one bedroom wall; keys the colour to grey, black, and dark green. The bedcover is of sturdy green cotton.

The living room of Mr. Wallace Jordan's three-room apartment in New York. Decorator Cobbett Williams made the room seem larger by using mirror panels. The banquette-bed is striped in red, green, and white, against white walls.



Wallpaper medallions under glass frame the mirror over the bureau in the bedroom.

KERTESZ

Modern Swedish chairs, wicker-backed, pull up to a small table at one end of the living room, for dining. Other tables are added as needed. Striped wallpaper in the bar repeats the awning-colours.

Bachelors' dining-at-home

In bachelor flats—simplified menus, good food, and a flair for entertaining

GUESTS dining in bachelor quarters have a tendency to expect less and often get more. They may find the menu foreshortened—the entertaining bachelor is under no pressure to be lavish—but the wine is inevitably good and each dish, no matter how simple, is apt to be perfectly prepared. Service may be short-handed; unfortunately, the day of the gentleman's gentleman is waning, but bachelors are far from helpless creatures. Perhaps the notion that they *are* increases the feeling that their results are masterful, but on the whole bachelors dining at home have worked out their individual patterns for effortless party giving. Like Mr. Wallace Jordan (whose New York flat is photographed on these two pages), they achieve a pleasant compromise between a party and limited space to give it in. As a rule, for instance, bachelors feel that more dinner guests than four or six are *not* the merrier. Seating problems can be met by small tables used singly and pushed together. (Mr. William Powell, another entertaining bachelor, uses a nest of teakwood tables with special pewter tops—these prove ornamental as well as indestructible.) Although kitchen space is apt to be limited, this doesn't mean sinking to a "short-order" status. Many bachelors shrewdly take advantage of the superb cooking in men's clubs and order their main course sent over in elaborate warmers. Others order from commercial kitchens which make a specialty of sending in dinners. Still others do the cooking themselves. But there is one hard and fast rule that bachelors were the first to seize upon: sticking to one main dish, either a curry, a hot meat pie, spaghetti with clam sauce, a ragout, or kedgeree; a salad; an easy dessert such as ice cream. (More menu ideas on page 172.) N.B. There is a certain transient quality about these bachelors. Mr. Wallace Jordan only recently married; now he and his wife use his flat as their city *pied à terre.*

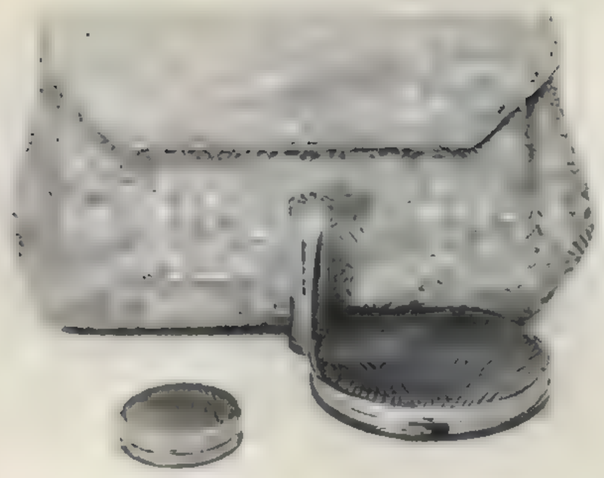
Making for the sun

Vogue Designs for Dressmaking

Here is fine linen, to make for a winter season in a sunny place. The shirt and skirt above are companion pieces, whose abilities will multiply with the number of things that you take along to wear with them. Pack, for instance, a silk skirt, and a pair of long, tapered pants to wear with the linen shirt. Pack a little black sweater, other blouses, to wear with the linen skirt. Make the round-collared blouse in bright yellow, ice-cream pink. Vogue Design No. 6260. Make the full-circle skirt in black, or cocoa-colour. Vogue Design No. 6231.

RAWLINGS

Each of the two dresses above is a simple shape, takes its talent for travel from its variableness. Both of these dresses may be worn with sandals as early as breakfast; could go as far into afternoon as cocktail time, with pearls, white opera pumps, and a parasol. *Above left:* In blue linen, a dress moulded at the waist and below, with tucking; close-shouldered, neat-collared Design No. 6267. *Above right:* In pink linen, a dress with a notched collar, skirt with an all-around tuck, the look of two pieces. Design No. 6271.



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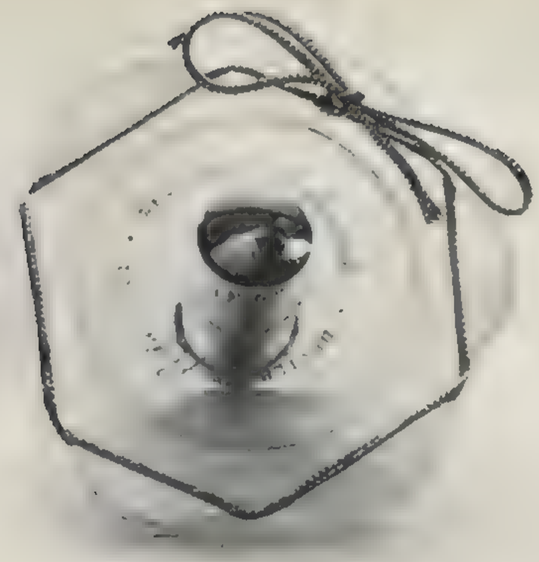

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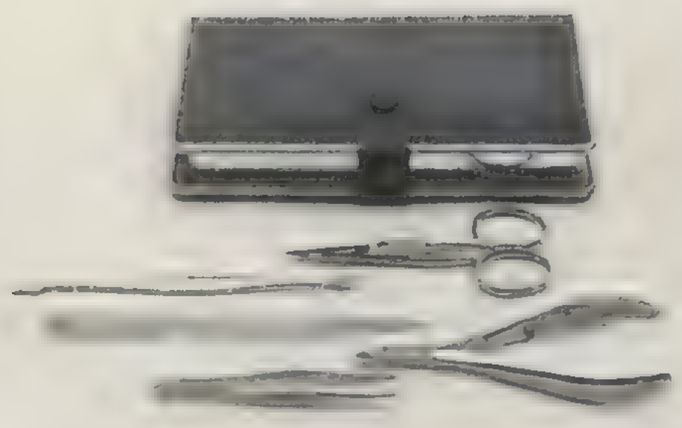

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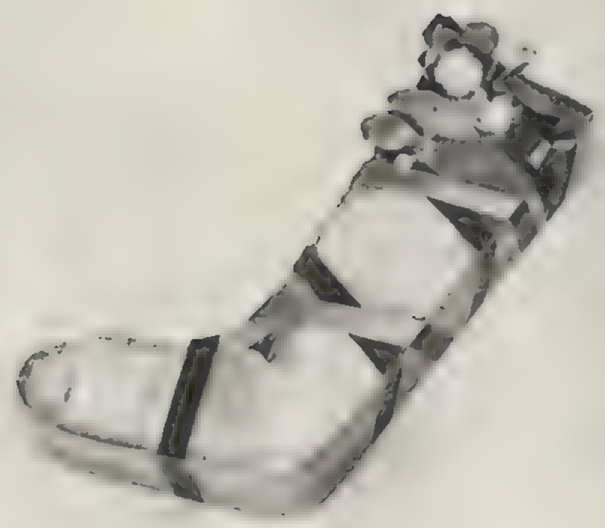

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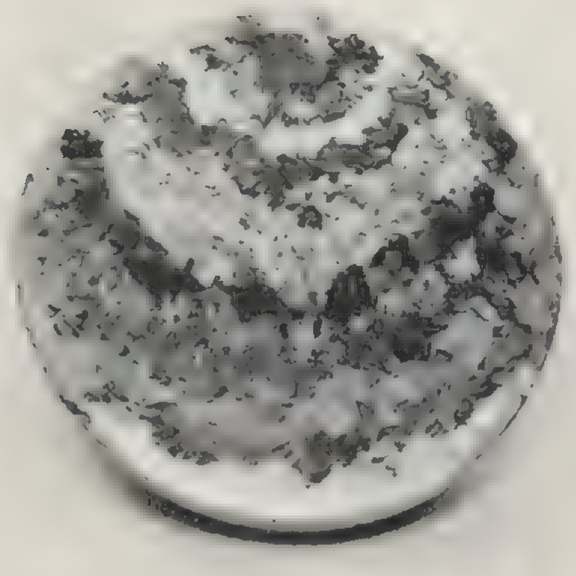
Pretty presents:

23 things that will make her look and feel prettier



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1. Marie Earle's delicate gold brocade envelope with gold-like evening make-up needs. $22.50*. Saks Fifth Avenue has it.
2. Prince Matchabelli's warm Crown Jewel fragrance in what looks like a jewel-studded heirloom bottle. $7.50*. Lord & Taylor.
3. Handsome Chen-Yu bottles, Joy manicure implements, leather case. $23*. At Altman.
4. For her Christmas stocking—De Vilbiss gold-plated purse atomizer. $5*. Stern's.
5. The implements are gold-plated. The case is of green (or red or brown) lizard. La Cross coronet. $25*. At Bonwit Teller.
6. Gourielli's handsome cocktail shaker filled with Five o'clock Eau de Parfum. 4-oz. bottle $5.50*. Saks Fifth Avenue.
7. Old-fashioned, wonderfully fragrant potpourri by Herb Farm Shop in a very usable wooden bowl. $15*. Bonwit Teller has it.
8. For her bath—by Shulton. Accessories scented with Old Spice. $2.25*. McCreery.
9. Nestled in a festive box-like-a-Christmas stocking: Charles of the Ritz goodies to pamper her complexion. $7.50*. Altman.
10. Beauty to give: Elizabeth Arden's understated, soft black suède bag with gold-plated fittings. $67.50*. Bonwit Teller.
11. A mammoth jar (so that you will be long remembered) of Yardley's sweet-scented Lavender Bath Salts. $5*. At Wanamaker's.

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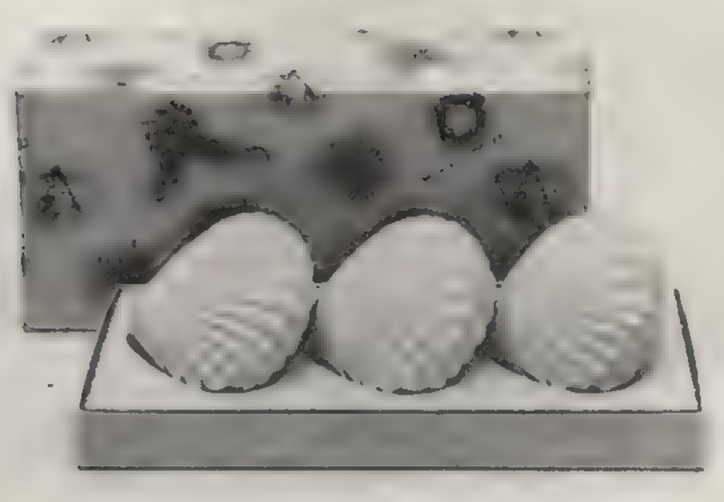

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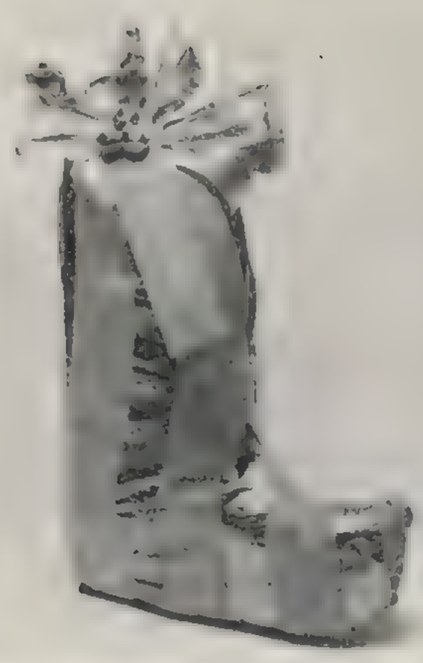

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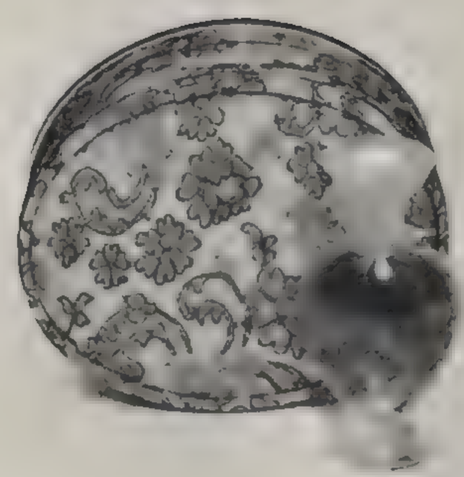

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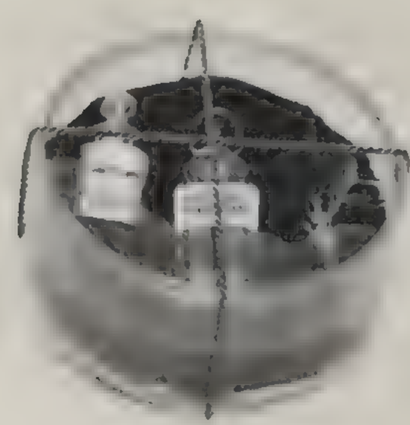


23

HAANEL CASSIDY

12. Precious trio of Dana perfumes in a soft-to-touch red leather case. $35*. Best's.
13. Delicate shell-shaped soap by Mary Dunhill. Each cake scented with White Hyacinth fragrance. $2.50. Franklin Simon.
14. Familiar sight—wonderful gift: Schiaparelli's Shocking perfume in the amusing dressmaker-dummy. $37.50*. Bonwit Teller.
15. Helena Rubinstein's pigskin overnight case, stitched in white, holds all the necessary cosmetics for travel. $35*. At Altman.
16. Lucite tray: Jacqueline Cochran's Shining Hour bath needs. $6.50*. Lord & Taylor.
17. Henri Bendel's double lipstick, executed in simulated tortoise-shell-and-gold, a different shade at each end. $10.50*. with refills.
18. Glitter stocking by John Frederics. Inside: Golden Arrow Face Wash, Good-Night Cream, Hand Soap, and Sachet. $8.50*.
19. Dorothy Gray's Nosegay Gift Cart. A little wire flower wagon filled with Nosegay-scented gifts. $10*. Bloomingdale's has it.
20. Equipment for manicures: Revlon's well-stocked Lucite tray. $8.50*. Stern's.
21. Charming Victorian bell glass by Hattie Carnegie. Inside: three tiny bottles of perfume and cologne. $12.50*. Lord & Taylor.
22. Rare treat in a Chantilly lace box: Marcel Rochas' warm, precious Femme perfume; 2-oz. bottle is $70*. Saks Fifth Ave.
23. Made for each other: Bergdorf Goodman's Number 9 perfume; gold-coloured purse flask, funnel to make the transfer. $9.25*.

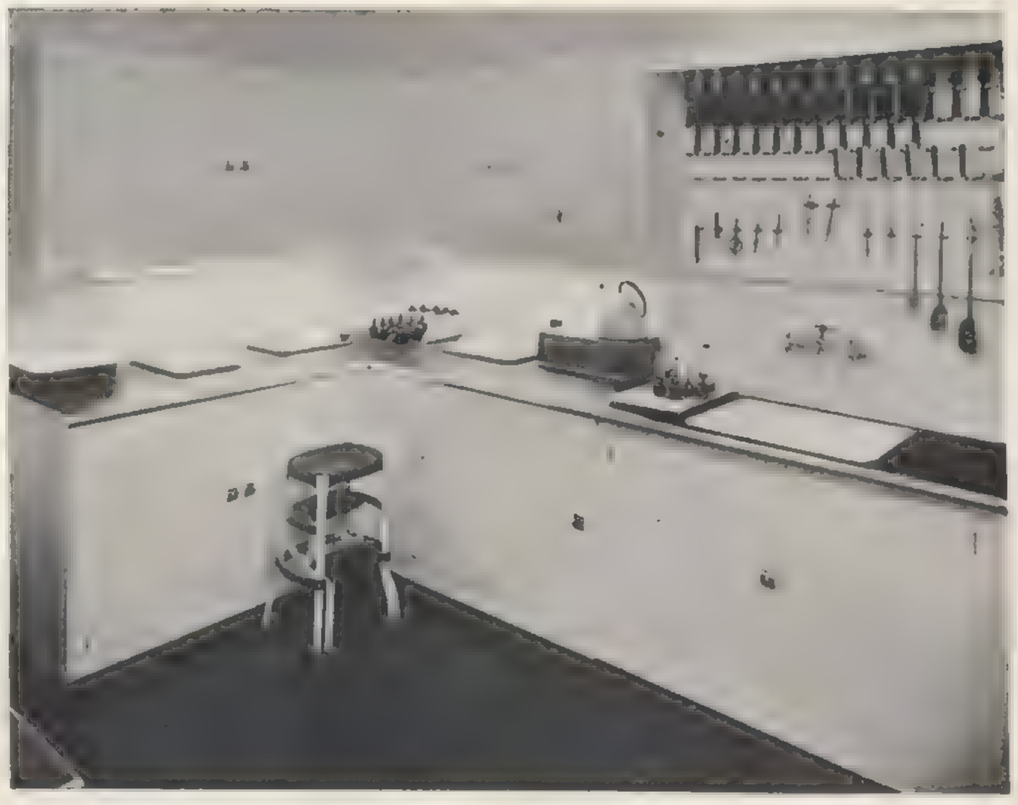
*PLUS TAX

CHARLES OF THE RITZ'S NEW CAP COIFFURE REFLECTED IN THE NINE-WAY MIRROR

PAUL PETERS

New beauty-shop setting

One of the pleasantest beauty salons we've seen is in the new Fashion Store in Houston, Texas (a handsome piece of post-war building). The salon is set back from one of the green terraces which garnish the store's white façade; in a tall-windowed room facing the terrace, you will be served tea while your hair dries, may indulge in a sort of remote-control shopping—dresses, gloves, hats will be sent up to you from other floors. Shampoo-ees will tilt back and enjoy the muralled ceilings of little rooms decorated in blond colours for blondes (and so on). All this is guided by Charles of the Ritz, who has equipped the salon with a mirror over the powder bar, in which your face is reflected nine times; new wedge-shaped manicure tables to accommodate your elbows *and* your belongings.



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THE HEALTHY LIFE IS TOO DANGEROUS

BY MELANIE L. PFLAUM

HEALTH is a fine thing. I am in favour of it. But whenever a friend of mine announces that he is going in for a "health programme," I think of Monsieur Cuvier and shudder.

My sister Barbara and I met Monsieur Cuvier on the beach at Collioure. Collioure is a fishing village in the French province of *Les Pyrénées Orientales*—next to Spain on the Mediterranean. But even before we knew him, we were fascinated by his remarkable consistency. Every morning at ten o'clock, Monsieur Cuvier would arrive at the beach, resplendent in a coffee-and-gold striped beach robe and a bath towel tied like an ascot scarf at his throat. He was well over six feet tall, with pale blond hair. When he removed his robe, his bronzed chest and shoulders looked like the "after" part of the body-building advertisements.

Monsieur Cuvier's appearance would have attracted our attention in any case, since he was the only other person besides us who frequented the rocky, sea-urchin studded shore. (Collioure is not a place for tourists and is proud of it.) But it was his routine that really intrigued us.

For two weeks, he appeared not to notice us. He walked directly to a particular small, flat rock. He removed the ascot-like towel, folded it with precision and placed it on the rock. Next he removed his beach robe, folded it, and placed it carefully on top of the towel. Now, clad in his bathing trunks, he walked forward ten paces and, standing with his feet about ten inches apart, proceeded to go through a series of bending, twisting, and breathing exercises, all the time counting, "*Un, deux, trois,*" quite audibly. After this he walked up to the sea and removed his sandals. Then he walked slowly into the water. He picked up a handful of seaweed, rolled it into neat pellets and inserted them in his ears. He slapped a bit of water on his chest. Then he took a deep breath. He was ready for his swim.

His swim was five lengths of the beach, up and down, turning when he came opposite to a certain rock near the edge at either end. It was as though he were swimming in an invisible pool the limits of which were visible to him alone. Afterwards, he came out and went behind a high rock and changed into dry trunks, dried himself, and combed his hair. Then he spread his towel out and sat down on it, turning around every five minutes to keep his tan equal on all sides.

This routine never varied. We waited hopefully, thinking that some day he would omit some part of it. But he never did.

After two weeks, he smiled at us before he removed his towel. We smiled back. The next week, he said, "*Bon jour,*" to us and we replied. Then, a few days later, after he had finished his swim and had put on his dry bathing-suit, he walked over to us and bowed.

"May I present myself? I am Monsieur Cuvier. Monsieur Charles Cuvier, to be exact." His French was Parisian French. There was no trace of the Catalan accent which distinguishes the *Pyrénées Orientales* folk.

We presented ourselves.

"Yes. I know. *Les Américaines. La brune et la blonde.*" (I was the brunette, Barbara the blonde, and we were known thus in the village.)

That was the beginning of our acquaintance with Monsieur Cuvier. Every day, after his swim, he took his sun bath on a nearby rock and talked to us. He had only one topic of conversation. That was health. It was his religion, his cause, his life.

When he had lived in Paris, he said, he and a group of his friends went swimming in the Seine every New Year's Day. From the way he spoke about it, it seemed that renouncing this yearly event was the worst thing about leaving Paris. He was also an enthusiastic *alpiniste*, or mountain-climber, and he had displayed his talents in the Alps and the Pyrenees.

He talked a great deal about his "*régime*," which had nothing to do with politics. His *régime* was his health programme. He did not drink. He did not smoke. He ate only raw vegetables, fish, liver, and certain fruits (apparently those which were out of season and which had to be procured at great expense).

He owned a rowboat and he took us out on "excursions" in it. He rowed at an even distance from the shore for about a mile and then back, at the same speed. He had a determined look as he rowed with brusque, even strokes, as though he were racing. He never talked to us while he was rowing, and the consecrated look on his face made us feel that conversation on our part would be unseemly.

When he did ask us questions about America we were embarrassed. He was interested only in health and sports and he knew a lot more about the status of both in America than we did. He thought Americans were *formidable* because they did so many healthy things. Somewhere he had picked up the fact that American college men and women drank milk more frequently than wine. He congratulated us on this achievement, as though we were personally responsible for it. We were a nation with a magnificent future, he assured us.

We thanked him.

The only remark he ever made on international affairs (this was 1939) concerned the Germans. They went in for health and sport for *ulterior motives*, he confided to us. They just wanted to have strong soldiers. Monsieur Cuvier strongly disapproved of this. His attitude was that of an amateur athlete speaking of

(Continued on page 165)

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THE HEALTHY LIFE IS TOO DANGEROUS

(Continued from page 162)

someone who had turned "professional."

For Monsieur Cuvier *believed* in the healthy life. "I shall live until I am one hundred—perhaps longer," he would say.

There were a couple of smallish mountains in the region, La Madelaine and Le Madeloc—he proposed that we climb the latter, which was the higher. He hired a guide, and when he called for us we were impressed by his get-up—heavy sweaters, corduroy trousers, and climbing boots with spikes in them. He was obviously not pleased by our attire—shirts, shorts, and gym shoes. But he controlled himself—after all, *les Américaines* were different from other people. He and the guide had brought along what seemed to us like a lot of unnecessary equipment—ropes, a pick, flashlight, whistle, and first-aid kit. The guide carried a heavy rucksack, too.

It was a hot day and we felt fine. Monsieur Cuvier followed us with difficulty, laden down by his heavy clothes and boots. And way back in the rear came the guide, also heavily laden. We kept going up and up and eventually reached the top, where we stopped. There was an old, crumbling Moorish watchtower. Below lay the Mediterranean on one side and the higher Pyrenees stretched up endlessly on the other side. The guide had a hard time finding the place. Monsieur Cuvier blew his whistle and finally the guide showed up, carrying the rucksack and our lunch. It was a health lunch prepared by Monsieur Cuvier. There was warm salad; cold, greasy liver; some bruised and battered peaches; and some liquid soupy stuff which had been chocolate bars. We were polite. Besides, we were hungry. So we ate some of it. Monsieur Cuvier seemed to find it delicious. But the guide was obviously disheartened when he discovered what it was that he had lugged up the mountain. He refused to eat and went off and smoked his pipe in injured silence.

Later that night, Barbara and I were in the Café du Sport talking to René, the proprietor of Collioure's only café. By this time, the whole village knew about our excursion to the top of the Madeloc with Monsieur Cuvier. It also knew how we had dressed for the occasion and how little time it had taken us to get there and back. Unwittingly, we had spoiled something almost sacred. For, to climb the Madeloc, we learned, you start before the sun rises and you never get back before the moon rises. You dress appropriately for the adventure and you prepare for the dangers of falling and being lost and the possibility of rainstorms. And you haul great quantities of food along to sustain your efforts. By leaving at ten in the morning and returning at four in the afternoon and by dressing the way we did, we had spoiled the tradition. We had disparaged the *alpinistes* of Collioure.

We were saddened and chastened. But still curious about Monsieur Cuvier.

"Who is he and what does he do?" we asked René.

"Oh, he is a most important man. The banker in Perpignan. Much money." He made an appropriate gesture with his thumb and forefinger. "He always spends his vacations here, although he could well afford a resort on the Riviera. Occasionally, when his friends come down from Perpignan, he comes here to the café. And you know what he drinks? Milk!" René waited for this piece of information to sink in.

Monsieur Cuvier's vacation lasted all summer. But he kept coming down to Collioure for week ends all through the fall. (It is a fifteen-mile drive from Perpignan.) He continued to go swimming. By this time, we knew that the reason he put seaweed into his ears was to keep the water out. In fact, he had explained the *rationals* of all his health rules. We knew just why he did what. He had theories on how to walk (like a savage—heel, arch, toe), how to breathe (so the diaphragm moved), and how to sleep (on a very hard bed with only one light, all-wool blanket). No matter how much he would enjoy going to theatre occasionally, he made himself go to bed *every night* at ten. He was firm with himself. He did not believe in indulging or spoiling oneself.

Once he confided to us his private fantasy. It was being wrecked on a desert island, where his physique and his boy scout training (he was born a boy scout) would come in handy. We questioned him closely and discovered that what he really dreamed of was being rescued from a desert island. He relished the thought of the amazement he could produce in his rescuers when they came and found him getting along so well on his own.

The last time we saw him was at the end of October, just before we moved into Perpignan ourselves. He was still bronzed from the sun, still engaged actively in leading the healthy life.

Two months later, I was reading the *Dépêche de Toulouse*. A name caught my eye. It was the name of Monsieur Charles Cuvier. I called Barbara and we read the story together. It said he was a Perpignan banker, so we decided it was not just a coincidence.

For what the story said was that Monsieur Charles Cuvier had been murdered. The well-known banker, it said, had been shot by his ex-wife. (We didn't know he'd ever had a wife.) She still had the key to his apartment, and she'd gone there and hidden in the closet until he went to sleep (promptly at ten of course). While he was sleeping (on

(Continued on page 166)

Others may boast larger cars, costlier homes . . . but nobody can smoke a better cigarette!

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SAVING AND GIVING FOOD

"Here is how it is in Europe. One day a man collapsed in the streets of illness and hunger...he dragged himself up and home. He was taken to a hospital where he died. From that, you can't honestly write that people are dying in the streets. You can't even say that starvation was the only cause of his death. All you can say was that a man was very much undernourished, and he died..."—Robert Root, Church World Service representative.

The most important way to save food is to follow the Citizens' Food Committee's recommendations *to the letter:* to avoid waste; to make a habit of eating one less slice of bread a day; to make a point of not eating meat on Tuesdays or poultry and eggs on Thursdays. Just "going along with the programme more or less" amounts to sabotage. Because, if all Americans do the little the President has asked, seven million loaves of bread a day will be saved.

Here is Stewart Alsop's parody of Gibbon:

"Many causes have been advanced for the extraordinary events which occurred in the middle years of the twentieth century. Yet a close study of the contemporary records leads the honest historian inescapably to the conclusion that the United States (together with Western civilization as a whole) was destroyed by reason of the inordinate appetite of the American people for meat.

"To satisfy this appetite, hardly less than ninety million tons of grain were fed to beasts and fowls in the year 1947-'48. Had the Americans been able to divert no more than three or four million of these tons of grain to the feeding of the famished peoples of Europe, the disaster which shortly overcame the United States might clearly have been averted."—From the New York *Herald Tribune.*

TO GIVE FOOD

In addition to supporting the wheat and meat saving programme, many of us can afford to give money to agencies now providing foreign relief. There are about seventy-five such organizations recorded with the State Department. Some, like American Aid to France, work in single countries while others, like the American Friends Service Committee, work in many. Most of these organizations are carrying on mass feeding programmes. Give them money to help fight hunger where it is most desperate, where the danger of starvation is closest.

"In Indianapolis last week Garbage Collector Noah Bowman reported one day's take: one unopened 24 lb. sack of flour, one whole cantaloupe, half a chicken, an unopened loaf of bread, an 8 lb. slab of bacon. Worst offenders: childless couples, who cut two pieces out of a pie and discard the rest."—*Time* magazine.

Give to the foreign relief agencies registered with the State Department. Among them are:

American Friends Service Committee
20 South Twelfth Street,
Philadelphia 7, Pennsylvania.

Church World Service, Inc.
37 East 36th Street,
New York 16, New York.

(Continued on page 168)

THE HEALTHY LIFE IS TOO DANGEROUS

(Continued from page 165)

his hard bed with only one light but all-wool cover) she had shot him right through his (sunburnt) temple.

She went to the police and gave herself up.

The day of her trial in Perpignan, crowds in front of the Palais de Justice waited for snatches of news on the progress of the case.

We went to the café and ordered Pernods. We were sitting by the big glass window. Suddenly, all the rest of the patrons of the café were surrounding our table, looking at a woman passing on the street.

"There she is!"

We asked who. "Madame Cuvier, of course."

We stared, too. She was a small, youngish, smartly dressed woman. She walked slowly, as though she were rather proud of herself.

We were mystified. We drove to Collioure and René's Café du Sport. René was delighted to see us. He knew about the verdict in the Cuvier case.

"But didn't she admit killing him in cold blood?" I demanded.

"One moment," said René, slowly as though speaking to a child. "In France, when a woman marries, her *dot*—dowry—goes to her husband. But when she is divorced she gets it back. Madame Cuvier got divorced. But does she get back her *dot?* No! Her husband, the fine, honest banker—he has spent it all!"

We must have still looked puzzled. So René continued, "She explained it all to the jury. So they let her go. *Enfin*—" his tone implied that some unwritten law had been invoked. We nodded our heads, because he had quite obviously said all there was to say.

That is why I still regard the "healthy life" as rather dangerous.

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The watch above, one of Bautte's masterpieces, and at the right, Sir Joshua Reynolds' famous portrait of Col. Coussmaker. Reproduced from the originals at the Metropolitan Museum of Art.

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PRESENTS

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SAVING AND GIVING FOOD

(Continued from page 166)

War Relief Services, National Catholic Welfare Conference,
350 Fifth Avenue,
New York 1, New York.

American Jewish Joint Distribution Committee, Inc.
270 Madison Avenue,
New York 16, New York.

Licensed Agencies for Relief in Asia (LARA),
122 East 22nd Street,
New York 10, New York.

Council of Relief Agencies Licensed for Operation in Germany (CRALOG)
122 East 22nd Street,
New York 10, New York.
(Only agency operating in Germany.)

American Aid to France, Inc.
39 East 36th Street,
New York 16, New York.

American Relief for Italy, Inc.
29 Broadway,
New York 6, New York.

Greek War Relief Association, Inc., USA,
221 West 57th Street,
New York 19, New York.

American Relief for Poland,
1200 North Ashland Avenue,
Chicago 22, Illinois.

CARE

There are two ways to send individual food packages to Europe: through CARE—the Cooperative for American Remittances to Europe, Inc., a cooperative organization of twenty-eight such major American relief agencies as the American Friends Service Committee, the Church World Service, Inc., and so forth; and through a grocer, or commerical food shipper.

CARE is unique. Because it is the only agency delivering individual food parcels on a non-profit basis, because it ships foods abroad in bulk, and because its packages all contain set combinations of vital foods, CARE provides more food for the $10 each package costs than any other agency. Because CARE delivers its packages itself and does not send them through the mail, it guarantees deliveries—even behind the Iron Curtain, in Poland, Hungary, Roumania, and Bulgaria. Because orders are air-mailed to Europe from New York, it is almost always the quickest way to send food to Europe. A package may be delivered in England in as little as ten days, will probably reach any part of Europe within six weeks. And because CARE has private agreements with the governments of the fifteen European countries in which it works, it can deliver twenty-two-pound packages in countries where postal regulations limit other agencies to much smaller amounts.

"Undernourishment produces a sort of somnambulism. Europeans sometimes walk into the sides of automobiles, waking up at the last moment out of their dream to start back in fright. Workers fall asleep in streetcars and sometimes faint over their machines when they get to work. Industrial accidents have increased alarmingly:

"Hundreds of thousands in Europe will die of tuberculosis because their famished bodies have no power to resist..."—Adelheid Wawerka, M.D., in *The New York Times Magazine,* as condensed in *The Reader's Digest.*

Each CARE food package contains over 41,000 calories, can raise the average borderline European ration of 1,500 calories to a more healthy 2,500 for forty-one days. In the CARE package which is standard for Europe are the following foods:

12 oz. Bacon
1 lb. Braised Beef
1 lb. Liver Loaf
1 lb. Corned Beef Loaf
2 lbs. Shortening
2 lbs. Sugar
1 lb. Apricots
1 lb. Raisins
7 lbs. Flour
2 lbs. Chocolate
2 lbs. Whole Milk Powder
8 oz. Egg Powder
1 lb. Coffee
(½ lb. Tea substituted for Coffee in packages for Poland.)
6 oz. Soap
¼ oz. Yeast

There are also special British, Irish, and Kosher packages.

To send a CARE package, mail $10 to CARE, New York, together with your name and address, and the name and address of the person to whom the package is to go. You will receive either a signed receipt or a refund. Packages also may be sent to people you do not know—to a DP in Germany, for instance, or to groups—perhaps to French students or Greek school teachers. Such packages make American goodwill tangible.

"Our American Begging Bowl

"We English are never so happy as with our backs to the wall, and an understanding Providence has ordained that we need seldom abandon our favourite position. It is not one, alas, in which it is easy to write or paint...If YOU have liked anything in Horizon *this year, send the author a food-parcel...*

"Too long a sacrifice
"Can make a stone of the heart!
"Thank you!"

—A suggestion to American readers in *Horizon,* an English magazine.

Mailing food through a shipper or grocer gives the advantage of choice. But whether the grocer is plain or fancy, this method is more expensive and less sure than sending through CARE. A wise plan is to order a CARE package first. Then, as supplement, send special foods. A smoked ham and plum pudding—or

(Continued on page 192)

1926 CHATEAU DE LA BOISSIERE, FRANCE. The charm of this period living room brought into vivid relief by animated illumination from Wendelighted chandelier, tapestry and painting. No direct light sources.

1932 CASTLE DUINO, ITALY. Path, flower border and medieval castle moonlighted magically by Rudolph Wendel from invisible sources.

1935 DINING ROOM WITH ANCESTOR PORTRAITS OF DUKE OF W., LONDON. Distinguished harmony of Wendel optical portrait lighting and soft indirect illumination from Wendel lighted antique chandelier.

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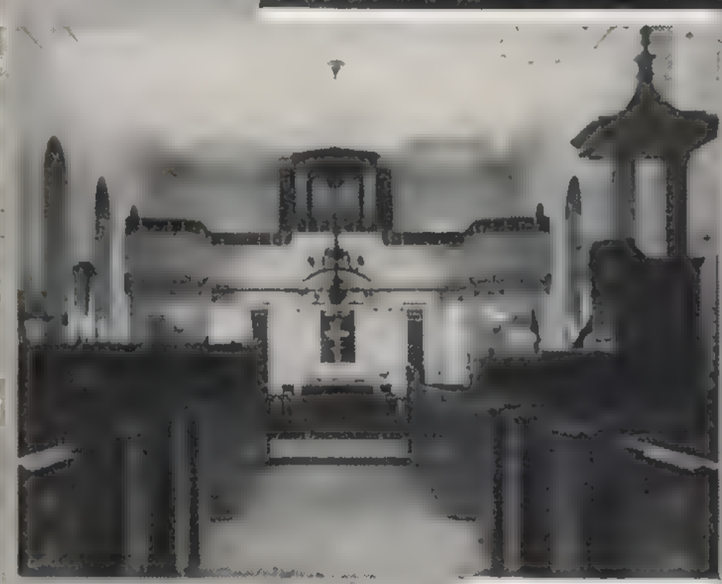
1937 DINING ROOM IN RESIDENCE OF MR. ALBERT G. MILBANK, HUNTINGTON, L. I., exquisitely lighted from long distance reflectors from invisible sources.



1939 BRUTON PARISH CHURCH, Williamsburg, Va. The fine architecture of this historic church is brought into most dignified relief by artistic Wendelighting. Special Wendelight reflectors in colonial scones.

1944 TIME & LIFE BLDG., N. Y. Globular maps brought plastically and strikingly into relief by optical Wendelighting from invisible sources.

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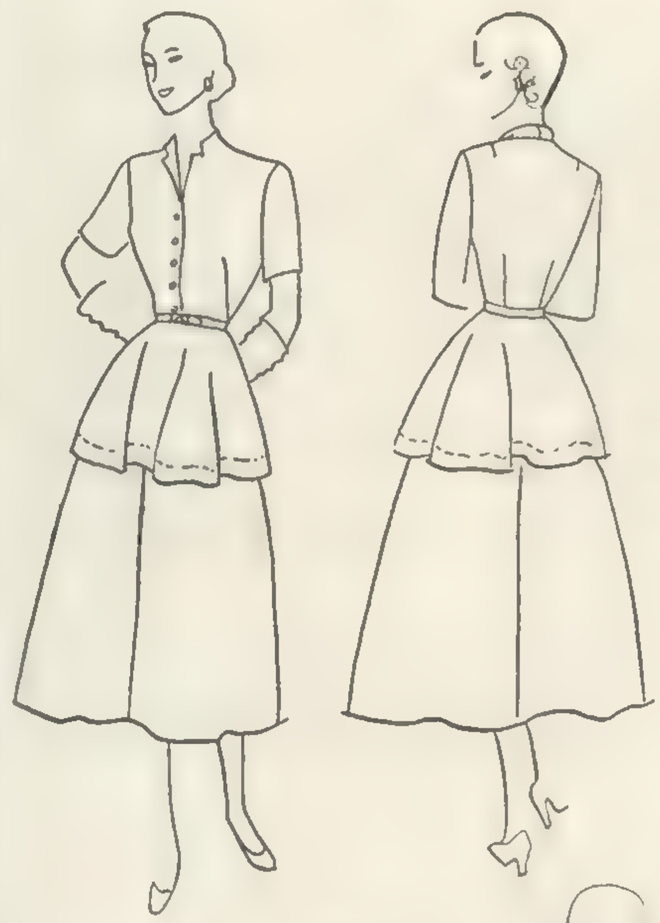
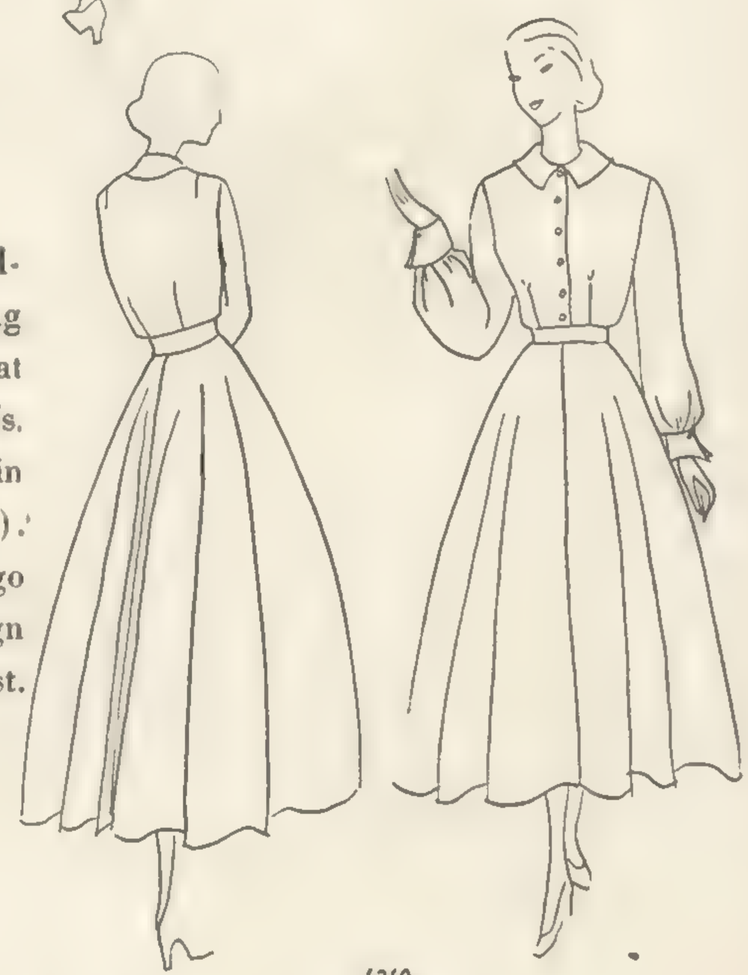


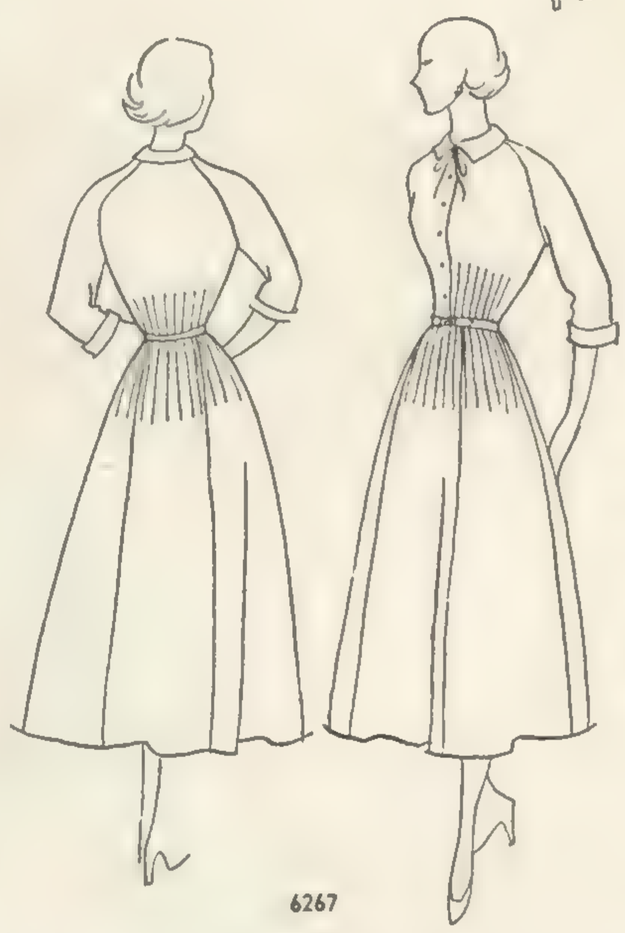
6271

The circular skirt of this dress has a horizontal tuck that gives the look of two pieces. It is neat-shouldered, with a notched collar, above-the-elbow sleeves. Design No. 6271, in sizes 12 to 20 (30 to 38).

The round-collared blouse has long sleeves with soft pleats at the wrists, flaring cuffs. Vogue Design No. 6260, in sizes 12 to 20 (30 to 38). The circular skirt to go with this blouse, Design No. 6231, 24″ to 32″ waist.



6260
6231



6267

This dress with smooth, rounded shoulders is moulded above and below the waist with vertical tuckings; has bracelet-length raglan sleeves. The skirt is circular, the collar has a shoestring tie. Vogue Design No. 6267, in sizes 12 to 20 (30 to 38).

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NOTE: CONNECTICUT RESIDENTS PLEASE ADD SALES TAX.

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to have feet

. . . in

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DINNER AT HOME

(Continued from page 123)

Madame d'Attainville's table is as traditional and decorative as her person. Her table cloths have the soft, smooth feeling of very old, fine linen (hers were specially woven in Roumania for her grandmother). Her crystal and silver shine; no smoking is ever allowed at table. Her dishes are planned to be handsome as well as delectable. Lobster, for example, is served on a huge silver tray, its pieces heaped on the back of the red shell and flanked by a colourful wall of hard boiled eggs and miniature unpeeled tomatoes.

Here in America—with one servant or none—the trick is to have a group of your own individual dishes for which you may become mildly famous. Onion soup blended with yellow of eggs and a little vinegar is memorable and original. Another—clam and chicken broth mixed together with cream and egg yolks. Good old canned tomato soup becomes a special délicacy combined with cream and generous pieces of fresh tomatoes. This served hot or cold. Leek and potato soup made with consommé, bacon pieces, and cream is a man's favourite.

Follow up the soup course with one big casserole dish, salad on the side. Chicken cooked with gently fried red onions, bay leaves, white wine and sour cream is a good conversation maker. Tamale pie is another. Or—and this is a man's favourite, too—a rich steak and kidney pie with the added touch of oysters. A leg of lamb, not too well done, and seasoned with rosemary and garlic, or roast chicken served either hot or cold, stuffed with grapes or olives. With any of these you can serve easy-to-make spoon bread and, of course, a huge bowl of tossed green or string bean salad.

Frozen fruits with a little imagination become superb—and very simple—desserts. Mix them together, add kirsch or brandy, some orange marmalade and serve with sour cream if you want to add richness. Try hot black cherries liberally braced with brandy and served with cream, mixed with cream cheese. If you prefer it, get some coffee ice cream at the nearest drug store, serve it with hot maple syrup and broken pieces of hard almond brittle. You can make the brittle yourself by cooking sugar, butter, and almonds until caramelized. Pour onto wax paper, cool, then crumble it over the ice cream.

To all this add the little things, the final watchful touches that belong indelibly to a good hostess. Keep your eyes on (but not glued to) the state of ash trays. Whisk them away quietly when they need it. And, remember for your own sake and your guests' peace of mind, to have coasters enough for everyone. After-dinner coffee is nicest served in another room—gives you time to unclutter after cocktails and dinner. And finally, after-dinner drinks should always be in company with tall glasses of too often neglected ice water.

BACHELORS AT HOME

(Continued from page 155)

Here are some menu suggestions from Mr. William Powell, who cooks by rule-of-thumb, follows the bachelor credo of a single main dish. Each menu is an ideal solution for a party in a small apartment with limited kitchen facilities.

An excellent canapé to serve with cocktails: a mixture of cream and bleu cheeses, laced with brandy, spread on toasted crackers. Or toast squares, covered with chopped black Mediterranean olives and garlic salt.

Mr. Powell suggests serving, with a cold main course, a hot hors d'œuvre; big mushrooms, for instance, heated in a sauce of butter, Bahamian mustard, onion and pepper. The main dish might then be cold crab and lobster meat, mixed with sliced avocado, a dressing of sour cream, to which have been added lime juice, paprika, curry powder, and chopped chutney. An unexpected, hot dessert to go with the lobster: S. S. Pierce's Indian pudding, served with sour cream spiked with brandy; or pumpkin pie, fresh from a good bakery.

Another good lobster dish, easy to prepare: melt butter in a casserole with Bahamian mustard. Add fresh lobster meat, and an equal amount of shredded Triscuits. Season with salt, a little sugar, tabasco, paprika, and lime juice. A few minutes before taking this out of the oven, baste with Sherry and a little cognac. Serve with wild rice. For dessert, a large tray of cheeses: Oka, Edam, Swiss, and Bel Paese are particularly good.

One of Mr. Powell's favourite entrées is a kedgeree. His easy way to make one: fill a casserole with fluffy boiled rice. Mix in shredded boiled fish, such as tuna, or salmon, hard-boiled eggs, and chives. With this, he suggests serving tomatoes, garnished with sour cream and lime juice. For dessert: coffee ice cream, with white rum poured over it, sprinkled with chopped pistachio nuts.

A good Sunday supper menu, according to Mr. Powell, consists of scrambled eggs, cooked with butter, chives, and sour cream. With this, large mushrooms, bacon, broiled tomatoes sliced in half, sprinkled with grated cheese and butter. And hot buttered crumpets or English muffins. Another favourite for Sunday supper, meat or chicken pie, ordered from The Cookery (947 Madison Ave.). With these, half an avocado, with French dressing; a salad of zuccini, quartered tomatoes, and bits of finocchi. For dessert, cheeses, and fresh fruit.

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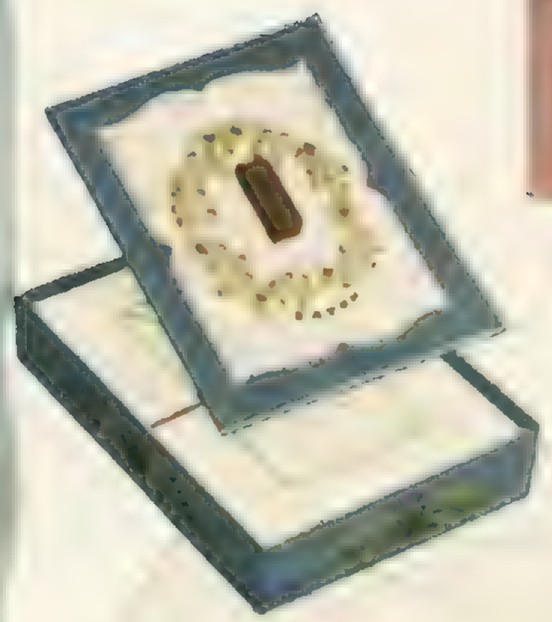

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GIFTS of Eaton's Fine Letter Papers have fashion, quality, beauty; they are always welcome, always correct. Colorful "stencilled" desk accessories: Letter Paper Rack and Correspondence Box, both at $1.50, White or Pink paper. "Say it with Pearls"—die-stamped "jewelled" designs on fabricated paper, in White, Blue, Grey, Tuscan Beige, Aqua, $2. Eaton's Pensmooth . . . wonderful writing surface; subtly patterned with a horizontal line integral in the paper, in Lustre White, Porcelain Pink, Blue Glaze, $1. (Pensmooth also available in Open Stock.) Eaton's Private Stock, the *perfect* present for a man; warm white paper in de luxe box, the contents held by lawyers' tape, wax-sealed, $5. (Private Stock also available at $2.50 and in Open Stock.) Mood Match Ensemble, myriad colors—letter paper at the top, matching notes in the drawer of gift cabinet, $3.50. (Mood Match in letter paper only, at $2.) Petersburg 1850, one of Eaton's best-loved letter papers in White and fragile Blue, Grey. In boxed combination, $1. (Also available in Open Stock.) And a wonderful collection of classic white papers. At fine stores, now.

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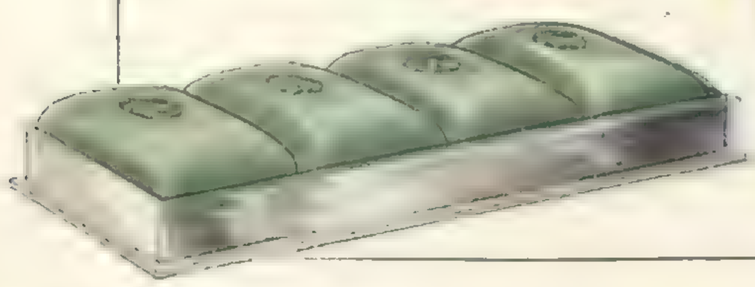


PICASSO

(Continued from page 121)

to reproduce for Vogue. Quite overwhelmingly he answered: "Whatever you want, just say what you want." So I asked for the Antibes paintings, about which there has been such curiosity. He told me that they were not entirely finished but had been photographed so far by a young sculptor, a friend of his named Michel Sima, who happened to be in the studio that morning. He brought Sima over, saying to him in French, "Madame has all my benedictions."

Picasso held out Skira's book. He had written a dedication in his bold sprawling hand, and in the back, on a blank page, had done a large drawing in coloured pencil of a girl's head, with five stars across her forehead. It was lovely. He liked it too; he put the book on the floor so that we could all look at it from some distance. "*Très joli,*" he said, in his unmistakably Spanish accent.

Then, with a mischievous glint in his eye, he brought out another book: poems by Tristan Tzara with pen and ink illustrations by Matisse. Picasso had coloured all the drawings with exciting results. Sometimes the colour completely destroyed the drawing, breaking the frame of the line and re-creating an entirely new entity. Sometimes the colour was a quiet complement: strengthening, emphasizing. "Matisse doesn't know about this," said Picasso.

Several weeks later I went to the Riviera. I had been told that Picasso lived in Golfe Juan, a little beyond Antibes, and that anyone there would be able to direct me to him. As I had the address of the photographer, Michel Sima, I tried him first, but he was not in the little room he rented for the summer behind the carpenter's shop. The two ladies in the front parlour had never heard of Picasso. I then tried at a grocery store, at a garage, where an oil-covered apparition rose up from the mechanical depths below the floor to say he admired the painter's works but did not know he lived in the neighbourhood. I tried the police station but the police obviously had decided it was too pleasant an afternoon to meddle with crime, and had gone off, locking the door behind them.

At the tobacconist's I was getting warm: they directed me to "Chez Marcel," a café; and there, while pouring out a few murky-looking *pastis* (the local Pernod derivative), the proprietors warily admitted they knew Picasso. Then I saw the painter Balthus, very nautical in a striped jersey, and Balthus took me across the street for a drink at the waterfront annex. The bar and kitchen part of this café is separated from the white chairs and tables, set up on the quai, by the main highway to Cannes, crowded with automobiles; so the waitresses rush across the street, trays aloft, dodging traffic.

Balthus told me Picasso came here for all his meals. By waiting around, I was bound to meet him. By the second Vermouth (it is wise to avoid *pastis*), I saw Picasso coming down the street, very sunburnt, wearing white shorts, red-and-white striped top, and sandals. He was with Françoise, the young woman whose calm, wide-set eyes look out of most of his pictures these days.

Balthus went over and started to talk to Picasso. They looked grave and the conversation continued. I felt worried, and looked away at the small sailboats coming in to anchor, and the noisy speedboats which go over to the Cap d'Antibes to pull water skiers.

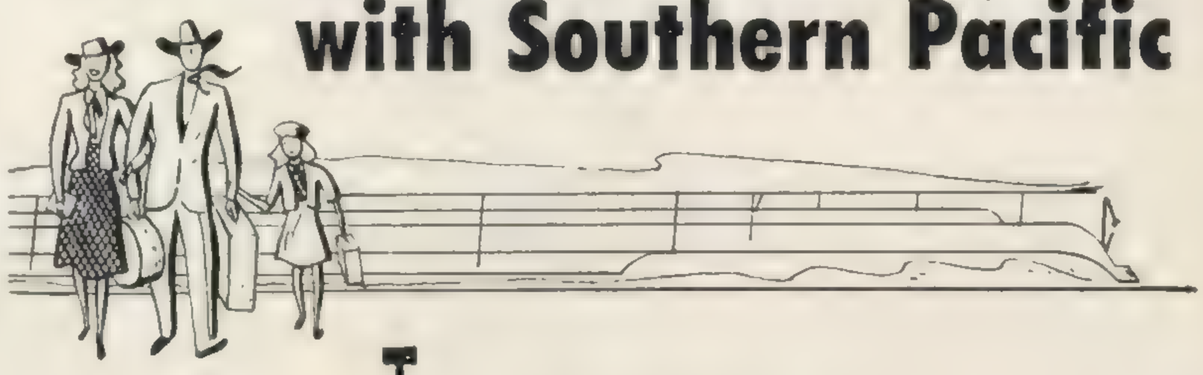
Then Picasso came over to me and shook hands politely. He did not sit down and was obviously distrait and annoyed. Feeling my way cautiously, it seemed best not to ask permission to take a colour photograph, which had been my original intention. After a few words he left. Balthus came back and said Picasso was in a fury because an American art dealer had gone to see Sabartès in Paris and had persuaded Sabartès to let him have a group of canvases. Picasso had never meant the American to have these paintings, so he was raging against Sabartès, against the American, and the world in general. Luckily, I had not asked for anything, because at such a moment any request would have been met with a firm no.

During the next few days I conducted the rest of my business negotiations on the Golfe Juan beach, which is where everyone goes who has dealings with Picasso. Every morning at eleven Picasso walks from the middle of Golfe Juan, where he lives in a couple of rented rooms right on the main highway, in a house owned by old Faure, the master printer who engraved for the Impressionists, to the beach, holding Françoise by the arm. He swims at the crowded public beach, just in front of two wooden restaurant shacks, "Chez Nounou" and "Chez Tetou," where you can get bouillabaisse for 800 francs a portion. Picasso, wonderfully brown, very muscular, very gay, is like a young man. He is surrounded by his entourage: the fringes change but the nucleus, besides the ever-present Françoise, remains the same and includes his two young nephews, both painters, both with the blackest Spanish hair this side of Barcelona, and his thirty-year-old son Polo, whose main interest in life is a high-powered American motorcycle. Sometimes they are joined by Picasso's first wife, Olga, the mother of Polo, whom Françoise refers to as "my mother-in-law." Picasso's old friend, the poet Paul Éluard, visited the Golfe Juan colony for a few weeks. He looks more Nordic than French: tall, with a handsome asymmetric face, blue-grey eyes, and grey hair. Publishers and art dealers who come to see Picasso have to hunt him on the beach: they can be spotted by their city-white skin, trying to protect themselves from the blazing sun by hiding under towels or draping shirts tent-like over their heads, while waiting for the Master. Picasso goes from group to group on the beach, much as he does in his Paris studio, shaking hands with everyone.

The details of Vogue's Picasso

(Continued on page 178)

Follow the sun West with Southern Pacific



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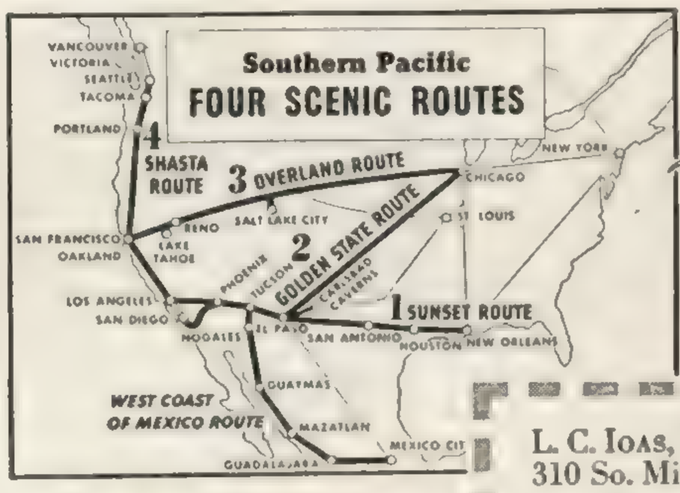

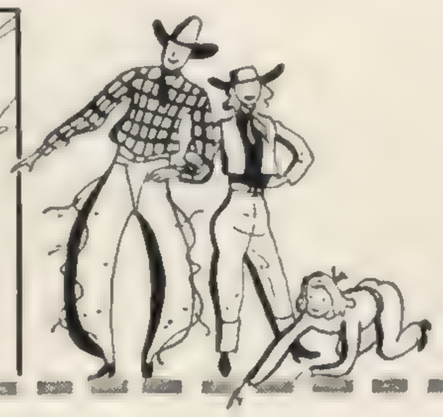

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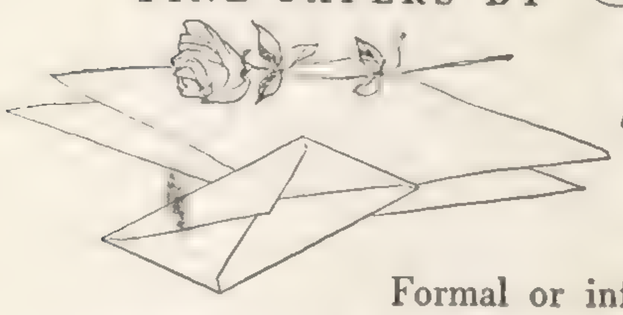

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PICASSO

(Continued from page 177)

feature were settled while I was holding onto the edge of a paddle board, and walking along the sand picking up pebbles. The Golfe Juan group have made extensive collections of oddly shaped stones: they are most serious about it and go in for fierce bartering. Picasso joins in the communal preoccupation. Once, turning over a pebble, he said, "*Mais on la connait celle-là, on l'a vue l'année dernière!*"

Except during the war, Picasso has been going to various places along the Côte d'Azur every summer for many years. Last year when he came to Antibes, his sculptor-photographer protégé, Michel Sima, arranged that the Antibes Museum give Picasso its top room as a studio. The Museum, a former seventeenth-century castle with twelfth-century towers, belonged to the Grimaldi family; its sun-baked stones mark the crest of a hill rising above Antibes and the bay. It contains mainly Greco-Roman remains from the region, and Napoleonic souvenirs. Under the roof is a long bare room, with green-painted walls and big windows, looking out to sea and letting in the brilliant southern light. Here Picasso worked with his usual productive intensity. Accompanied by his pet owl and Françoise, he began a series of large oil paintings on composition board. There is no unified theme throughout, although the Greco-Roman origins of Antibes no doubt suggested such figures as the flute-playing satyrs which reappear several times. Many in this series are marked Antipolis on the back—the old Greek name for Antibes. (This was also the beginning of the Françoise era; the presence of the twenty-four-year-old girl is probably responsible for the gay, youthful mood of the beach scene we produce in colour, which is unofficially known as "Joie de Vivre.") Most of the panels have the quality of mural painting: they are flat, serene, soberly decorative, and monumental in feeling. Some, through the use of blacks and greys, are reminiscent of the style, though not the agony, of "Guernica."

Picasso stayed on through the summer until December, when he worked, heavily bundled against the cold, in the unheated Museum. Often he did not leave for meals, but Sima, who was keeping a photographic record of the painting, would cook him food over a little electric burner. He produced seventeen paintings—I do not write *finished* because Picasso himself will not say whether he considers all seventeen to be finished or not. When asked if he intended to add more to the large black drawings on white, he smiled and said, "*Tant que les choses restent près de moi, elles sont en danger.*" Anyhow, he locked up all the panels in the Museum attic and left for Paris.

Originally he had intended to give one painting to the Museum, but then the idea developed of donating the whole series and making a Picasso museum. Last summer when I saw him, Picasso had not yet started to paint in his marine view studio, although he told me the Antibes collection is still not complete. (I asked if he thought of beginning again soon, but he only answered, "*C'est tellement plus amusant de se baigner que de travailler!*")

Until the middle of August Picasso would not allow his panels to be seen. They remained in the attic, the subject of much speculation. But now he has permitted a group of them to be framed and hung: twelve are distributed somewhat incongruously throughout the first floor of the Museum. Three beautiful antique drawings are flanked by large plaster cast reproductions of Michelangelo's "Slaves"; Greco-Roman urns stand around the fish-centred grey and white still life; a case of brightly painted figures wearing Provence regional costumes is in front of the "Table with Melon." (The pictures have no titles, are dated but unsigned.)

Vladimir Golschmann, the conductor, who has a fine Picasso collection, in Antibes in August told me that long ago Picasso was offered the Grimaldi castle, now the Antibes Museum, for 20,000 francs. In those days he could not raise the money. Now, above the "Joie de Vivre" painting, is the list of names of the founders of the Museum, with the sums they gave. They just add up to 20,000 francs.

The Michel Sima photographs of last year's Antibes paintings will be brought out in book form this December by René Drouin, the art dealer and publisher. He has made the dummy for the book; Jaime Sabartès will write the text, and Éluard will provide a running commentary. Both Éluard and I were anxious to see the dummy, but Picasso had hoarded it away as is his custom—it took all kinds of persuasion to get him to part with it. Éluard told me that, during the Occupation, Picasso had made a portrait of Nusch, Éluard's lovely wife, who was so often painted by Picasso, and who died suddenly last November; it was delicately tender, almost without colour, in the Blue Period manner. The Éluards were enthusiastic. Without any hesitation Picasso announced that this painting, worth several million francs, was a present for them. But then came the matter of finding paper and string with which to wrap it: Picasso would go over his supply lovingly and say, "*Quand même, celui-ci est bien trop beau....*" It took months before he could decide on letting the paper and string go.

There is a village called Vallauris near Golfe Juan which is a pottery centre. The latest news is that Picasso, the insatiable experimenter, is working there secretly every day and has turned out quantities of ceramics.

Picasso knows everything that is going on in Antibes and Golfe Juan, all the newest gossip. "It's very simple," Sima explained to me. "Everybody tells him...you can hardly expect people to talk to Picasso about Art!"

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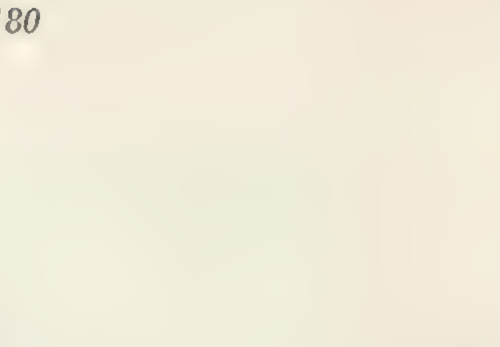
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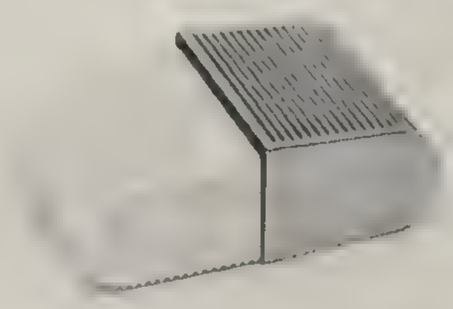
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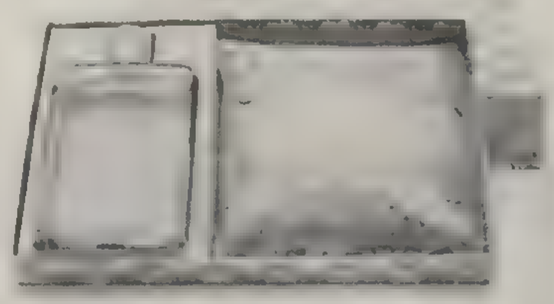
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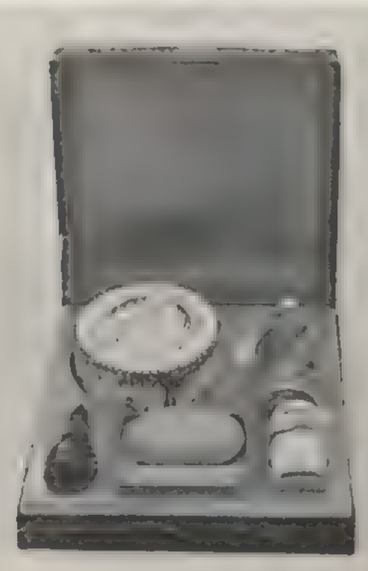
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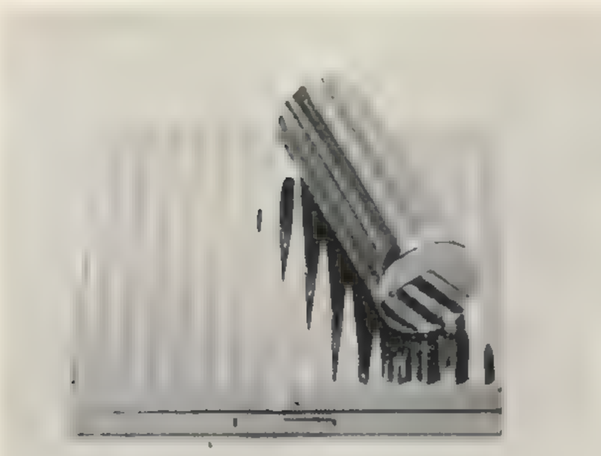
*PLUS TAX

1. Barbara Gould has worked out a series of Skylark packages for Christmas giving. This one holds a sweet-scented duet: Skylark Talcum Powder and Toilet Water, $2.25* together. Bloomingdale's.
2. For a Christmas stocking: brand new silhouette for a woman's razor. Eversharp-Schick made it of white enamel and pseudo gold, call it a Fashion Razor. The size of a tiny match box. $3.95. Saks Fifth.
3. Mary Chess's wonderful talent for turning out delicate sachets, framed with fragile lace, is apparent here, where a pretty square one is combined with Strategy toilet water. $6.25*. At Jay Thorpe.
4. The warm, fragile fragrance of Georg Jensen's Fire Orchid perfume has found its way into dusting powder, sachet spray, and bath scent, shown here in a pyramid of silvery paper, purple ribbon. $15*.
5. In a gay little pink and blue checkerboard box: Lady Esther's Bridal Pink face powder, Four Purpose Face Cream, and a bottle of Bridal Bouquet cologne. $.75*. Other combinations. At Macy's.
6. Old South's Williamsburg Box holds Bath Soap, Dusting Powder, and Sachet—Bath Oil and Eau de Cologne in charming copies of Early American bottles. The fragrance is Woodland Spice. $6*. Altman.

PRESENTS

(Continued from page 159)

that will, in turn, give beauty



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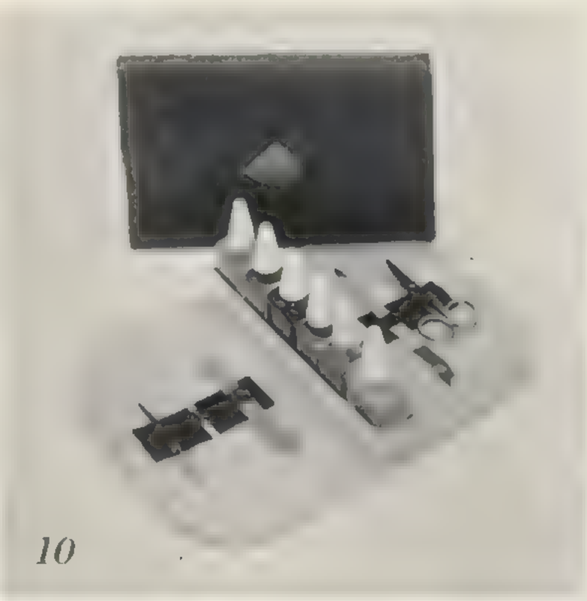

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HAANEL CASSIDY

7. Kathleen Mary Quinlan's fluted lipstick and compact, in gold coloured metal, have a fragile, ladylike appearance—so right for this year's ladylike purse. Lipstick plus compact. $5*. Best's.

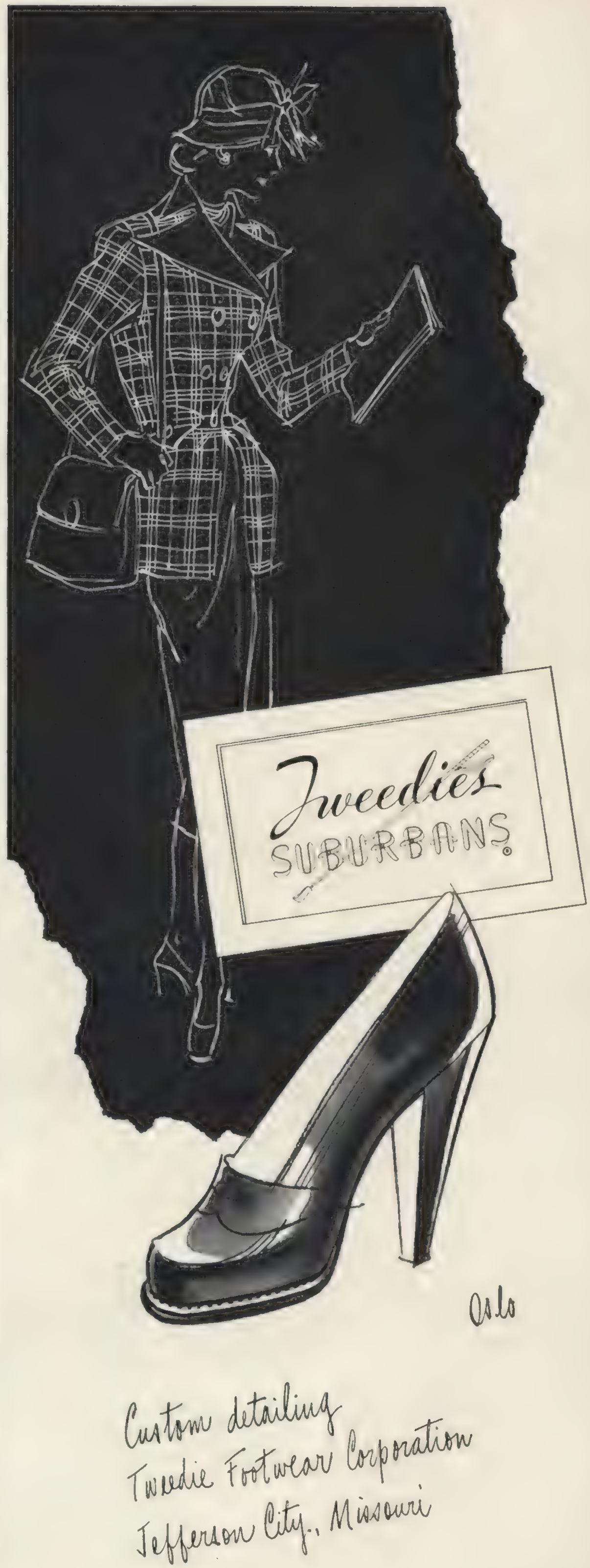
8. For some one young on your Christmas list: Daggett & Ramsdell's Débutante Kit. This compact, light-blue plastic case is filled with everything needed for overnight travelling. $5.85*. Altman has it.

9. Fine soap makes a worthwhile present, especially when it is Roger and Gallet's Blue Carnation. Three round little cakes done up in tissue paper—each with a long life expectancy. $1.50. At Lord & Taylor.

10. Peggy Sage's excellent nail implements and polish on an easy-to-keep-neat folder that slides in and out of a soft leather envelope case. Especially nice in burnished red. $12.50*. Lord & Taylor.

11. Pyramid of packages by Eisenberg looks festive before you open it. Inside: soap, dusting powder, perfume, perfume stick, and cologne. Each gift wrapped in stripes, topped by ribbon. $15*. Franklin Simon.

12. Brand new pretty presents by Antoine. Audace Dusting Powder and Toilet Water (4 oz.). Soft-scented accessories for a bath. The powder is $3.75*. The Toilet Water is $4.50*. At Saks Fifth Avenue.



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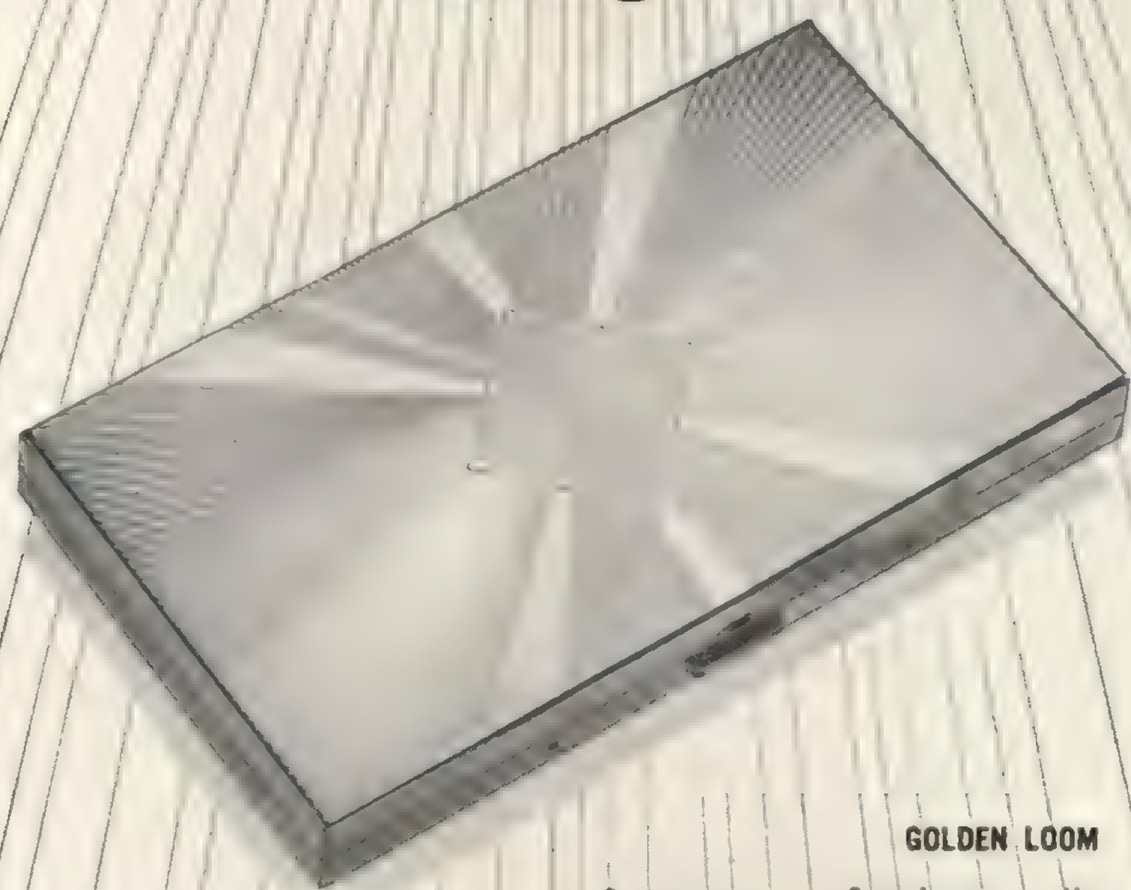
Christmas
morning...



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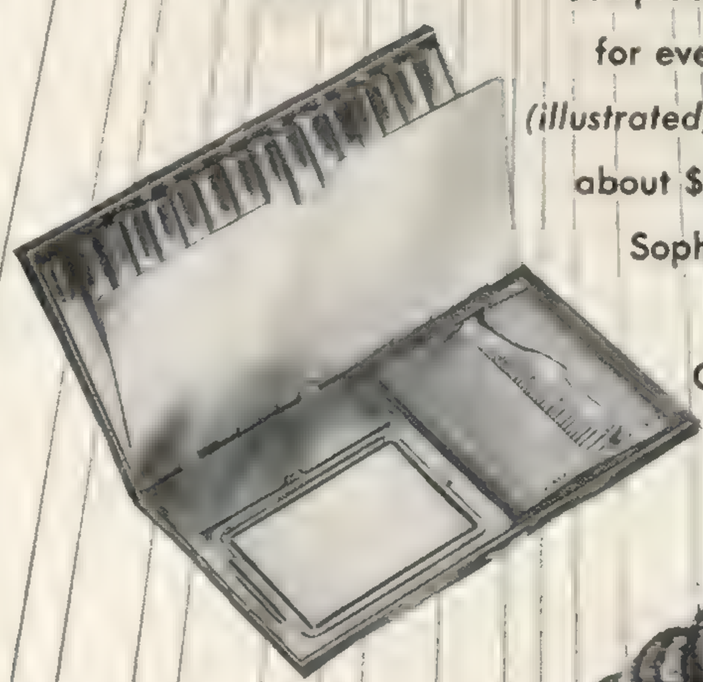
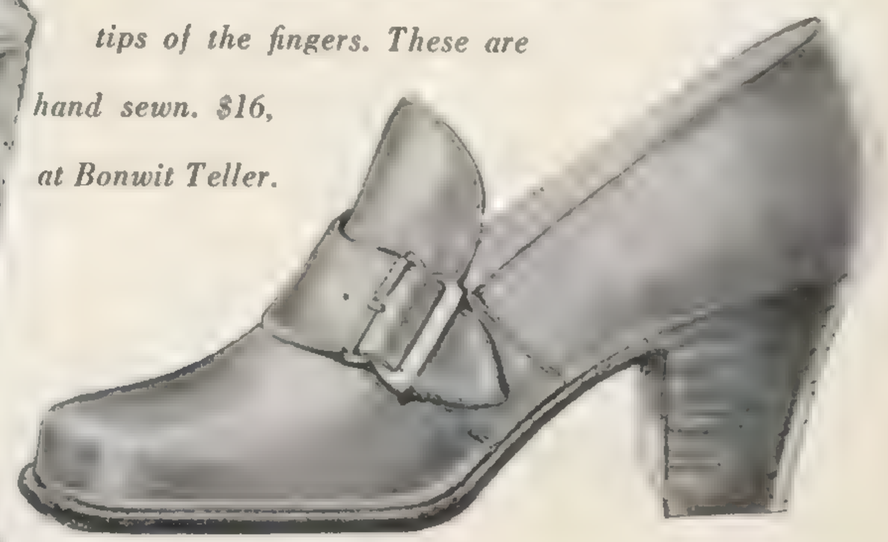


AT ALL FINE STORES

A sturdy spectator pump, good companion for your trips to and from the country, as well as in it. In black calf, with built-up leather heels. By Hill & Dale. $15, at Lord & Taylor.

A thick-soled country walking shoe, good with tweed jackets and skirts, for all day, out-of-doors. Classic one-eyelet tie. Black, brown, or navy-blue lama-skin. Designed by De Busschère. Made in Belgium. $29. At Henri Bendel.

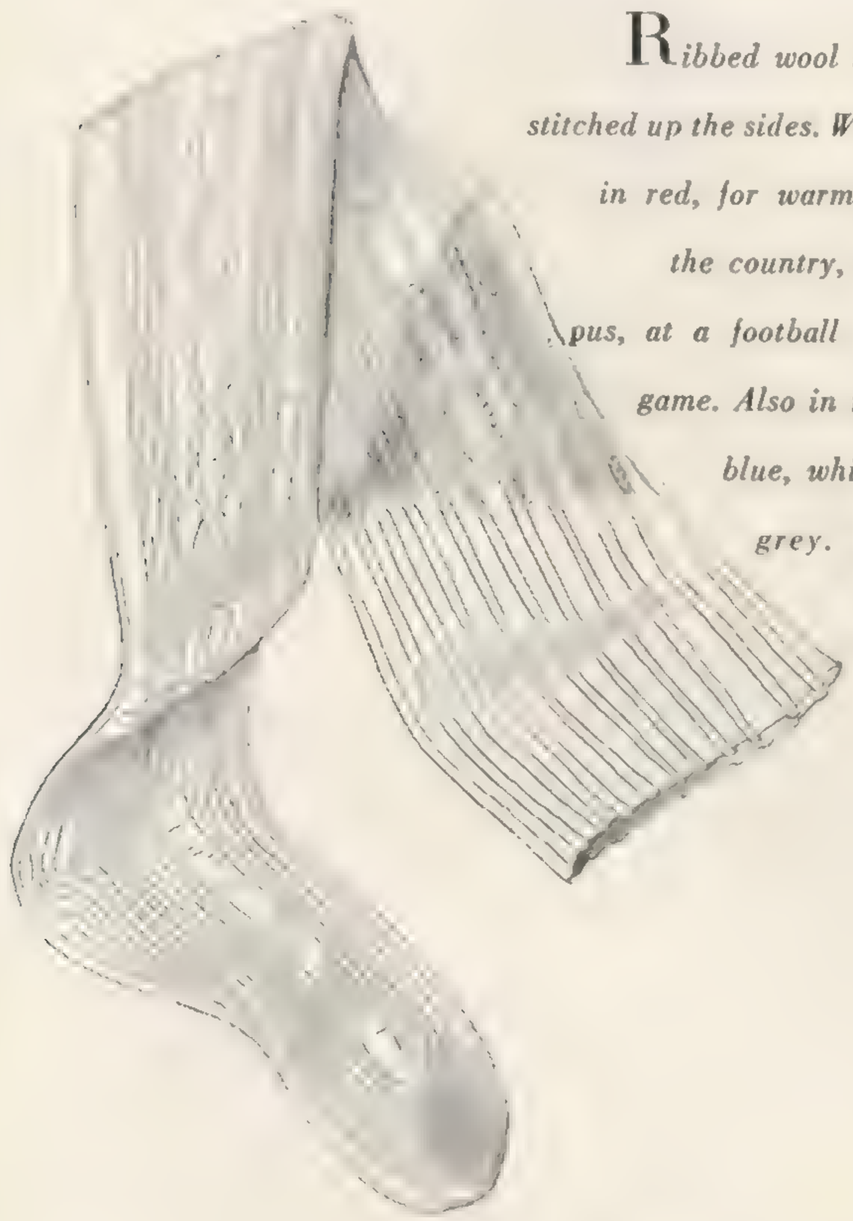
Left: big news—washable pigskin gloves, chamois-lined to the tips of the fingers. These are hand sewn. $16, at Bonwit Teller.



Above: polished calf monk shoe, built high up the instep, buckled across. Right with tweeds, for non-strenuous country days. By Collegebred. $14, at Bloomingdale's.

ACCESSORIES

New flavour for an autumn wardrobe



Ribbed wool stockings, cable-stitched up the sides. Wear them in red, for warmth, for fun; in the country, on a campus, at a football game. Also in navy-blue, white, tan, grey. $4, at Wanamaker's.

Soft shoes, soft-toed, like your woollen socks. Wear them outdoors in the daytime, at home by the fire in the evening. An Avonette, in bucko. $13, at Saks Fifth.

A tan calf shoe, with wide climbing straps; new look for the country as well as the city. Sturdy-heeled, good for walking. About $15. At Walk-Over.

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MR. HENRY JAMES

(Continued from page 148)

autumnal quiet of his dear brother's summer place at Chocorua, New Hampshire. There, in its golden September seclusion, he might regain his bearing and plan his tour of discovery. It had been twenty-two years since his last visit—and even then he had remained only a short time.

During those first two weeks in the New Hampshire wilderness, Henry James's "fan" mail grew to preposterous proportions—invitations, requests for interviews, unabashed love notes from anonymous ladies. And even though the nearest railroad station was ten miles away, his privacy was invaded by an uninvited visitor demanding an interview—a "she-interviewer."

This "she-interviewer" wrote under her maiden name of Florence Brooks. She had undertaken her slightly hysterical pursuit of James four hundred miles away from New York by railroad, by stage, and finally by a hired rig. And because the problem was to get rid of her, as quietly and as effectively as possible, Mr. James submitted to her questioning, on condition that he should never have to read her stuff.

Florence Brooks's "exclusive" interview with the visiting celebrity was played up prominently by the New York *Herald* in its edition for Sunday, October second. It threw little light upon the labyrinthine art of James; but it reveals the hysterical and indiscriminating idolatry he seems always to have inspired. Searching for a contemporary analogy, one is tempted to compare the blue-stocking of the turn of the century with the bobby-soxers who today pursue Mr. Sinatra.

The lecture manager who persuaded Mr. James to undertake a series of personal appearances before culture clubs, afternoon clubs, shrewdly realized that there were thousands of ladies who yearned for a look at the novelist who most intuitively and most completely understood their secret ideals. Florence Brooks may have been a nuisance to Henry James: she was a symptom to his agent.

October found James in the luxurious house of Edward and Edith Wharton in the Berkshires. He enjoyed motor expeditions in their "loud-puffing" motorcar. Yet, in spite of incessant and impeccable hospitality, the exile confessed in a letter to Edmund Gosse, he was at times overcome by a "transcendent homesickness" for his "tight little anchorage in the ancient world." This description of Lamb House, Rye, in Sussex is an understatement: James's "tight little anchorage" in Rye was no humble cottage. It had been the seat of the patrician Lamb family under the Georges; it had, among other charms, two exquisitely panelled eighteenth-century drawing rooms, an oak-panelled staircase, a garden room, a fine library, and a commodious walled garden—with attached gardener. Was Lamb House humble? Only in comparison with the great and stately country houses in which James was always a welcome guest.

But the ineluctable moment came for Mr. James to take advantage of what he called our "transcendent American dentistry." Henry James's verbal orchestration of the ejaculation "Ouch!" to his dentist's drill—and bill—is worth repeating: "transcendent American dentistry" became for him "a deep dark abyss, a trap of anguish and expense into which I sank unwarily...of which I have not yet touched the *fin fond*." The transcendent Boston dentist's bill burnt a dark deep hole in the exile's pocket—"I feel no patching of all my pockets will ever stop the leak."

This expense must have made James all the more willing to undertake lectures, which were to pay his way across the country. The first delivery of his lecture "The Lesson of Balzac" was before the Contemporary Club of Philadelphia on January 12, 1905, where Philadelphia's literary set gathered to hear Mr. James. He was introduced by Miss Agnes Repplier, reputed the most brilliant of Pennsylvania women. But to James, Miss Repplier was only "almost" brilliant.

On January 19, James repeated "The Lesson of Balzac" before seven hundred listeners at Bryn Mawr, probably at the invitation of President Martha Carey Thomas, who was a cousin of the Pearsall Smiths. Ladies' clubs and literary societies throughout the middle west were bidding for the appearance of the hotly disputed novelist—Indianapolis offered $500 for fifty minutes. With each repetition, the novelist became more the master of his personal difficulties, lost his nervousness, got better control of his hesitancy and the asthmatic catch in his voice. He liked to think of himself as a *conférencier* in the French sense rather than a sermonizing orator of the Chautauqua school. He had had a taste of blood—he craved for more. "I do it beautifully," he wrote ecstatically to Lucy Clifford, "—I feel as if I had discovered my vocation."

Today the irreverent might say that the unconscious *ham* in Henry was tugging at the leash, breaking out of some long concealed *oubliette*. Who could resist the open-faced credulity of those adoring listeners, the naïveté of their questions, their willingness to pay for the privilege of gazing upon that perfect gentleman Henry James, with his slow, exquisitely modulated voice and careful diction? There is evidence that Henry soon learned the old showman's trick of "counting the house" and to compare himself with famous box-office attractions. "They give me a pound a minute—like Patti!" he wrote exultantly to Mrs. Clifford.

After brief sojourns with George Vanderbilt in his vast château in North Carolina, and at the Breakers in Palm Beach, Mr. James spent seventeen crowded days in the Middle West, lecturing on "The Lesson of Balzac." He was soon exhausted by the hysterical adoration of the ladies, the vacuity of their questions, their mass-determination to shake him by

(Continued on page 188)

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MR. HENRY JAMES

(Continued from page 187)

the hand, their unbounded hospitality, the ritual of speaking a few words in praise of the stereotyped "sights" of each successive city.

These seventeen gruelling days came to an end in Chicago at the comfortable University Club, where the discerning Robert Herrick of the University of Chicago was his host. What pleased James most was "one's so excellent room with perfect bathroom and w.c. of its own, appurtenant (the universal joy of this country in private houses or wherever; a feature that is almost a consolation for many things)."

After Chicago, James went westward to Pasadena, to Los Angeles, to Coronado, Del Monte, and San Francisco—completely bowled over by California's even then famous climate, her fruits and flowers. He wrote to his sister-in-law, "I speak, of course, all of nature and climate. There is absolutely nothing else and the sense of the shining social and human inane is utter," adding: "I go back to Los Angeles tomorrow, to re-utter my (now loathly) Lecture to a female culture club of 900 (whom I make pay me through the nose)."

James did not deliver his Balzac lecture in New York until late in May, 1905. By that time, as *Variety* might say, his "routine was set." He paid out his intricate syntax with all the skill of a master surf-caster. Before his Manhattan appearance, he appeared on May 10 at the Packer Collegiate Institute. Then, to a selected list of ladies, this announcement was sent out: "Mr. Henry James of London will lecture on The Lesson of Balzac Wednesday morning (May 31) at 11:30 at the League for Political Education, 23 West 44th Street."

Despite the evidence that Henry James's belated homecoming had aroused derisive jesting and burlesquing among his masculine confrères, the lecture was respectfully received, even by the anonymous reporter of the morning *Sun*, who is said to have been the then famous wit, Frank Ward O'Malley.

On June 8, Mr. James addressed the graduating class of Bryn Mawr on "The Question of Our Speech." Profoundly as he admired the American woman, he was shocked by her accent and diction, the unrestrained and unmodulated raucousness of her voice. He begged for reform. This address evoked widespread discussion and controversy. One thing could not be denied: Mr. James had had an opportunity to study female speech on a nationwide scale. William James had feared that the raucous squawk of the American female might drive his poor old Harry out of these United States forever.

Public recognition of James's services to Literature and American life was given in the great dinner arranged in his honor at the Metropolitan Club by Mr. and Mrs. George Harvey. The list of guests, though large, was the subject of the most careful scrutiny by Mr. and Mrs. Harvey, but careful as they were they seem to have erred in the inclusion of Arthur Brisbane. The directing genius of Mr. Hearst's *Evening Journal*, then showing American newspaperdom just how yellow yellow journalism could become, was the son of Albert Brisbane, Fourierist, and crony of Henry James's father. Arthur's family background was good—but....

The devout Jacobite may enlighten us on Arthur Brisbane's antipathy to Henry James. Whatever its roots, this animosity blossomed out in a series of savage cartoons and lampoons of the expatriate. There was even a sort of proto-surrealist cartoon depicting the labyrinthine syntax of a typically Jamesian sentence. A detailed story hinted that the James heroine, Milly Theale, of *The Wings of a Dove*, had been modelled on a real life figure of Miss Emilie Grigsby, "Mr. Yerkes's celebrated protégée."

In the face of this derision, Mr. James was impatient to sail on the *SS Ivernia* from Boston, at the beginning of a torrid July in 1905. His companion was the wealthy Walter Berry, loved "for a lifetime" by Edith Wharton. And at the last moment, another old friend—Elizabeth Robins, also secured passage on the *Ivernia*.

Elizabeth Robins and Henry James conversed at length about "The new American" as they paced the decks of the *Ivernia* together. At last, under pressure, James confessed that in his subconscious was growing an idea for a novel about his rediscovered country. Its theme was to be the intensely increased, the all-but-complete, separation of the sexes in twentieth-century America. As Mr. James saw it, a practical divorce between the sexes already existed—in everything but one relation. As far as the higher life, the intellectual life, æsthetic appreciation, it was a state of segregation beyond anything existing in the Orient. This novel was to be named *The Chasm. The Chasm* was never written.

It has become the fashion, among devout Jacobites of the younger generation, to speak of Henry James as a neglected and unappreciated genius of American fiction. Yet the evidence of his ten months' visit to America in 1904 and 1905 denies such a claim. No literary figure of our time has enjoyed such worshipful devotion, such unquestioning idolatry. No American novelist has ever enjoyed a higher prestige among his devotees, none, with such prestige, was ever less commercially profitable during his lifetime—James confessed, at the end of his career, in a letter to Edmund Gosse: "I am past all praying for anywhere: I remain at my age...and after my long career, utterly, unsurmountably, unsalable."

EDITOR'S NOTE: *For an "unsalable" man of letters, Henry James has been much in evidence of late. Within the last ten years, his work has gone into a succession of reprints—nine to be exact—of which five sold 200,000 copies in the space of ten years. (No publisher's figures are available on the other four.)*

Among recent James items, there is The Notebooks of Henry James, *edited by F. O. Matthiessen and Kenneth B. Murdock.*

TWO LADIES FROM WALES

BY FLORENCE R. DOLE

It was one of the old and most English of English hotels, perfectly ordered and highly respectable—not a place for dancing or any kind of hilarity; just a place chosen by the aristocracy for their visits to London on business or pleasure.

There were a sprinkling of Americans and a few of the landed gentry—no unimportant part of England. One of the American ladies found them all most interesting; especially two ladies from Wales up to London on an annual visit for some shopping and something for one called a "treatment."

They were not titled folk but of the gentry, and so recognized by everyone in this inn, which was, above all others, the choice of England's very own. Other inns might have rooms with baths and swift elevators; this inn had all an English man or woman might desire, and the American appreciated the "lift" that waited while she hurried back for the always necessary and occasionally forgotten umbrella. Indeed, she need not have hastened too greatly, for the lift would wait.

Just why the two ladies from Wales had such prestige, the American could not explain. She only knew they had it. They were what *Time* might call "sixtyish," and they looked every day of it. Their skirts were gathered and very full and they wore sailor hats, one slightly broader than the other—they would be less likely to become mixed.

They were most agreeable women and talked freely to the American as they sat after dinner with the embroidery or other fancywork Englishwomen always seem to be busy with. They were proprietors of a large farm in Wales and very proud of the fact that their wool was second to none in the kingdom. Their youngest servitor had been with them twelve years; the others presumably for a lifetime. This young fellow had taken the place of an older man who had apparently taken too much upon himself, and the new man was impressed by the ultimatum that, if he came, he must agree "to go along with us." He agreed, and had not broken faith in twelve years. The American felt the power that could hold him to his contract.

As they conversed, they called each other "Nellie" and "Florrie," which lent a bit of incongruity to the fact that one was a Justice of the Peace and supervised, together with the assistance of the Duke of Gloucester, the opening of a new bridge and other matters of civic importance in their district. They were *Miss* Nellie and *Miss* Florrie, for no man was ever mentioned except those who did their bidding.

Their visits to London included as one objective, a new dress for each. Surprisingly, they employed a fashionable dressmaker near-by. The American was interested, and although she had hesitated to consider this most exclusive and expensive establishment, she so admired the good taste which would doubtless transform her pleasant acquaintances into something of a more modish type that, thinking of bettering her own wardrobe, she crossed the street to interview the creator of the loveliness that peeped through its windows.

All was grander and more expensive than she had dreamed. It was indeed so glamorous that she admired the ladies' daring—surely the result would astonish their friends in Wales. The lady from the States mentioned her two friends to the proprietor. With a wide sweep of arms from his side to high horizontal stretch he irately declaimed: "Yards and yards of material—and two pockets!"

And it was so. Yards and yards gathered full, the only trimming a bias band of satin. It must have wrung the soul of the artist-designer to do such a thing; yet he, too, would know that he "must go along with us." One obeys when authority speaks. Nellie and Florrie had given the word.

Fourth Quiz

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based on the November 15 issue of Vogue

ANSWER ONE FASHION QUESTION:

1. What do you think were the criteria by which Vogue selected the Christmas presents featured in this issue?

2. Plan two fortnight holiday wardrobes, one for the north, one for the south. Assume that you will travel by air, and are allowed 65 pounds of baggage. What would you pack for each trip?

3. Choose five accessory or fashion items that you know of, which could be shown in Shop Hound; write accompanying copy for each to Shop Hound space.

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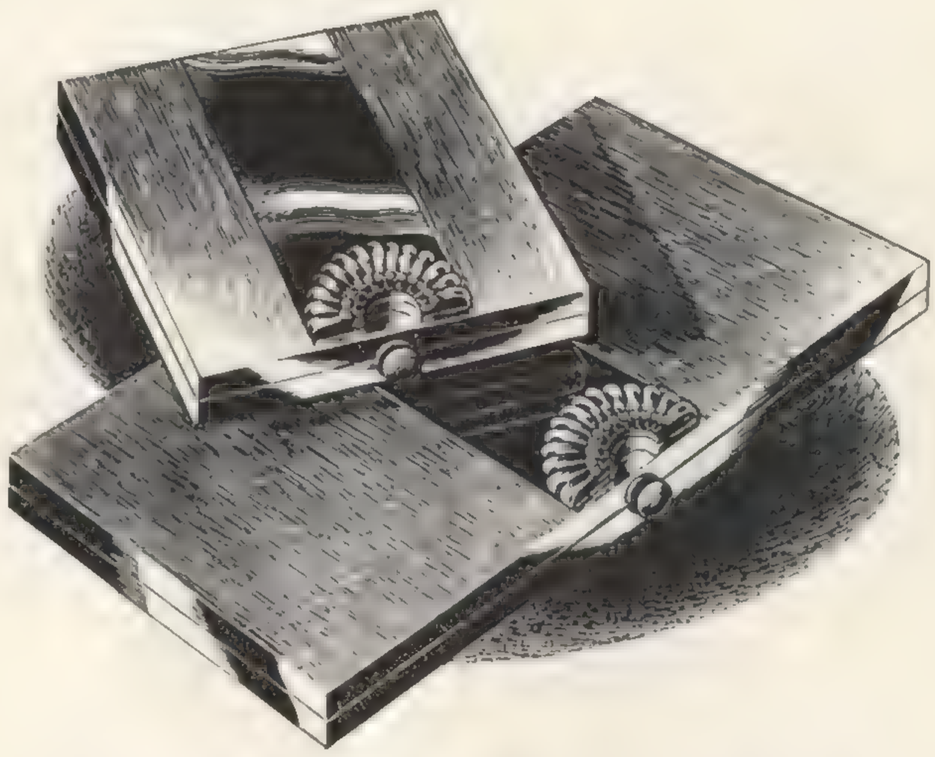

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VOGUE'S SPOTLIGHT

(Continued from page 112)

tically perfect direction by John O'Shaughnessy. He has a beautifully malleable cast, especially Paul Kelly, who plays the Brigadier General, tight-skinned, intelligent, with deep emotions and extraordinary control. ("Look, Ma, no "*Journey's End*").

HOW I WONDER

In *How I Wonder*, Donald Ogden Stewart has managed to make a Kiddie Club fantasy out of his fears of the atomic bomb, about the moral problem that it has left on our shaking hands. To do this is rather a special feat, like learning *all* the poems of Edgar Guest.

The story itself is too confusing to explain in detail except to say that the main character, a professor of astronomy, spends most of his time talking to his Mind. Everett Sloane plays the Mind as rather a toughie who jumps around like a ballet dancer, now up on the chimney, now down on a stool, now sitting cross-legged, like a tailor on a table.

To this curious Thing, the Astronomer, played by Raymond Massey as though he were not embarrassed, talks a kind of baby talk, lisping aphorisms. To add to the fantasy, the Astronomer dreams alive a beautiful girl (Meg Mundy), who must run around on flat slippers talking planet words that sound like Graboruvon, a celestial dialect conceived by Mr. Stewart. The whole play, direction, and cast, has the kind of awfulness that would make George Bernard Shaw, if he had the choice of being caught in a dream as the author of *How I Wonder* or caught naked at Claridge's, surely choose Claridge's.

HIGH BUTTON SHOES

This musical comedy is properly young—not that terribly aged youth like the youngness of midgets that usually goes with George Abbott's direction. Instead, *High Button Shoes*, directed by George Abbott, is young, happy, and clear. It is first-class in the second grade of stuff. A far cut below *Finian's Rainbow*, *Call Me Mister*, and even *Annie Get Your Gun*, it is healthy, roaring, pretty, and sometimes low-down funny.

Its major delight is Nanette Fabray who has laughing ways, a pretty face, and social security on the stage, which she holds with the dug-in grip of a Barrymore when she sings that lovely tripey polka, "Papa, Won't You Dance with Me?" She is entirely captivating, this new star.

There are 1910 costumes by Miles White, and extraordinarily good sets by Oliver Smith who has stylized a suburban scene with houses that look like early Edward Hopper, only done by a house painter in strong, clear, and clean colours. Of all the talent, front and backstage, the greatest talent is that of Jerome Robbins, who staged a ballet based lightly on Mack Sennett—a ballet that is frantically superb, especially since it is a mad cross between a movie chase, a beach ballet, and house wreckers in a hurricane.

THE HEIRESS

This play, with its dark emotion, its thoughtful exploration of characters who may seem dry on top but who have a rich spoiling underneath, was written by Ruth and Augustus Goetz who have had comparatively little fame from its success. Everyone talks of its origin (fully credited on the program) in Henry James's novel, *Washington Square*. And there is a very good reason for this since the Goetzes have preserved the whole story form, the plot line, and the character development so carefully, so roundly worked out by James. They have preserved James without embalming him.

In this story of a young girl who lives with her father and her aunt in a beautiful old house on Washington Square, there is tension between the father whose heart, but not his will had been broken by the death of his young, intelligent wife at the birth of his only daughter. The action is quite simple; the father saves the girl from marrying a fortune-hunter (oh, charming phrase) and to her bitter shame leaves her with her money intact and her Shavian Life Force spent. She can only live out her life, poised and miserable, dressed in fashion, sitting on charitable boards.

With the utmost delicacy, and the skill of watchmakers, the Goetzes have written dialogue that fits these characters, without using the long-spun Jamesian sentences. Instead, they have thought like Henry James, been as witty as James, and yet have been crisp, theatric—have not added a sentence of extra emotionalism, but somehow the effect is so moving that people who haven't cried since *The Birth of a Nation*, cry.

Undoubtedly much of this moving quality comes from a production which is as immaculate in direction and setting as the speech of an extraordinary cast. The living room of Dr. Sloper is cool, elegant, rich, and restrained. (Raymond Sovey designed it.) The direction by Jed Harris is equally cool, elegant, rich and restrained. The acting of Basil Rathbone, with a reddish beard and an old rose brocade waistcoat, is cool, cruel, elegant and controlled, while the performance of Patricia Collinge as Aunt Penniman, who was delighted to come to New York to live with her brother since she "had spent ten years in Poughkeepsie," is elegant, rich and warm.

But it is Wendy Hiller who really makes the play. She is Catherine Sloper who in the first scenes has a strangulating shyness, a hesitant voice, a blush that communicates itself to the audience, a sweet, cowed earnestness, but underneath there is the outline of what she could become—and what unfortunately for herself, she does become in the last scene—as cool, cruel, elegant

(Continued on page 191)

VOGUE'S SPOTLIGHT

(Continued from page 190)

and controlled as her old father.

ALLEGRO

Oscar Hammerstein, 2nd, has a quality of simplicity and of sentiment that can be profoundly attractive. That quality of his can also be so profoundly boring, so extravagantly simple that there is far less to it than meets the eye—to quote some anonymous phrase-maker. For *Allegro*, his play with music by Richard Rodgers, is full of reverence towards just being born. A choir, dressed in the stark clothes that modern dancers affect, sings quite slowly and very deliberately the news that a child has been born. They interrupt later scenes with happy complacency on their rapt faces as they tell further bits about the life story of Joe Taylor from his birth to his days in college, to his life in Chicago and back to his home town to practice medicine.

Somehow Joe seems as though he was called Everyboy in his author's mind—and Everyboy is symbolic and dreary here. Since Hammerstein has an acute and poetic ear ("The corn is as high as an elephant's eye") there are fine touches throughout the play. But the best scene—when Joe says goodbye to his father before leaving for the city—has no words at all.

Not until young Joe meets up with evil in a scene with a town girl, played by Gloria Wills with a sly underscoring, does the funeral oration attitude change, bringing along some life. Later even the repeated sounds of "Yatata, Yatata, Yatata" in the cocktail party scene seemed better than the high-blown phrases about Joe, and his learning to walk "one foot, other foot."

To all this cosmic glue, Richard Rodgers has composed a score, pleasant, skillful, but without the great bursts of sweeping lyricism that have been the delight of the stage since his songs in the Garrick Gaieties. He has written, however, one ballet here that is enchanting, less perhaps for the music itself than for the charm of Kathryn Lee, a dancer with a wide full face and a beautiful bounce.

Floating in a white chemise with pale blue ribbons she dances with such youth and beauty that the whole picture of the stage is lifted and made into enchantment. Much of that credit undoubtedly goes to Agnes De Mille who is both director and choreographer.

Allegro is a disappointment while *High Button Shoes* was a surprise. The latter has no pretensions of any kind, just a show that laughs and sings and dances and hopes to make money. But *Allegro* is art and it ain't. I don't know what *Music in My Heart* is; just tapping it lightly with a critical feather is not sporting.

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SAVING AND GIVING FOOD

(Continued from page 168)

a roast of beef sent air express—would greatly cheer an English Christmas.

Even when planning a package as holiday relief from a monotonous diet, it's wise to begin with necessities, add frivolities at the end. The Europeans want food, not furbelows—almost everywhere the foods most in demand are those CARE provides: whole powdered milk, powdered eggs, fats—lard or butter, or olive oil, sugar and chocolate, coffee or tea.

There are however some national preferences. England, for instance, craves meat perhaps more than anything else—canned beef, ham, and bacon, beef and liver loaves. Also much wanted are fruit juices, and lemon crystals. To make a package festive, add glacé fruits, durable candies like sourballs, or nut candies packed in cans.

In France, CARE's plain white flour is high luxury. The ordinary *pain mais*—now rationed even lower than during the German occupation—is cardboardy to the tongue and leaden in the stomach. For variety add biscuit mixes, rice, and spaghetti. (Send American spaghetti and macaroni to Italy, too. There the supply of *pasta* is tragically short.) Like the English, the French crave sweets; such a sweet starch as canned date and nut bread would make a good addition to chocolate bars and sugar. The continent, of course, generally prefers coffee to tea.

It's possible to send true delicacies abroad. But to most Europeans, such a fancy as caviar would look a bitter mockery, in comparison with the thousands of vitamins, for instance, that the same dollars could buy and air-ship.

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A TASTE OF LITERARY FARE

BY MARILYN ROBB

If you have ever feasted with your favourite literary character, you know the joy of feeding upon literature in a double sense. But do you know what you are eating and drinking?

When you lift your cup with hearty *Sir John Falstaff* in Shakespeare's *King Henry IV*, what taste do you savour in the rich sack that Sir John loved so well? Can you spoon up a tansy with Samuel Pepys and find his satisfaction in knowing it was a fitting ending for what he terms "a pretty dinner"? Does the thought of a hot posset send an aura of warmth and content through your bones as it did the wet and gouty *Comte de Burey* in Thomas Costain's *The Moneyman*?

Food has been of great importance in the creation of much literary atmosphere, but some literary flavour has been lost in the onward march of the vitamin.

Shakespeare, for instance, is much richer when you taste the richness of his allusions to food. *Falstaff*, a character almost wholly built up by reference to edibles, not only speaks in terms of food, but is described as a "huge bombard of sack" by his great friend, Prince Hal. A bombard was a large leather container that held seven gallons or more of liquor.

The sack that *Falstaff* loved so well was a curious mixture of Sherry, cider, and sugar. Unfortunately, at times other ingredients went into this mixture; for instance *Sir John* cries, "You rogue, here's lime in this sack, too; there is nothing but roguery to be found in villainous man; yet a coward is worse than a cup of sack with lime in it." To find lime in your sack was a frightening discovery in Shakespeare's England, for its presence was thought to give rise to kidney stones, dropsy, and a hundred and one other ailments not heard of until lime was mixed in drinks to preserve them.

Falstaff, that man of liquid cheer, refers to a favourite Elizabethan drinking game when he says that Poins "drinks off candle-ends for flap-dragons" in ingratiating himself with the prince. Flap-dragons were exciting to drink. They were blazing chunks of food or raisins that were floated in a flaming glass of brandy and the game was to catch them out of the drink, extinguishing the flap-dragon's flames by eating them. Sometimes a candle's end was stirred in among the flap-dragons to make them flare higher and therefore taste better.

Ever true to his stomach *Sir John* even refers to food when speaking in amorous tones. To *Mistress Ford* in *The Merry Wives of Windsor* he says, "Let the sky rain potatoes; let it thunder to the tune of Green Sleeves, hail kissing-comfits, and

(Continued on page 194)

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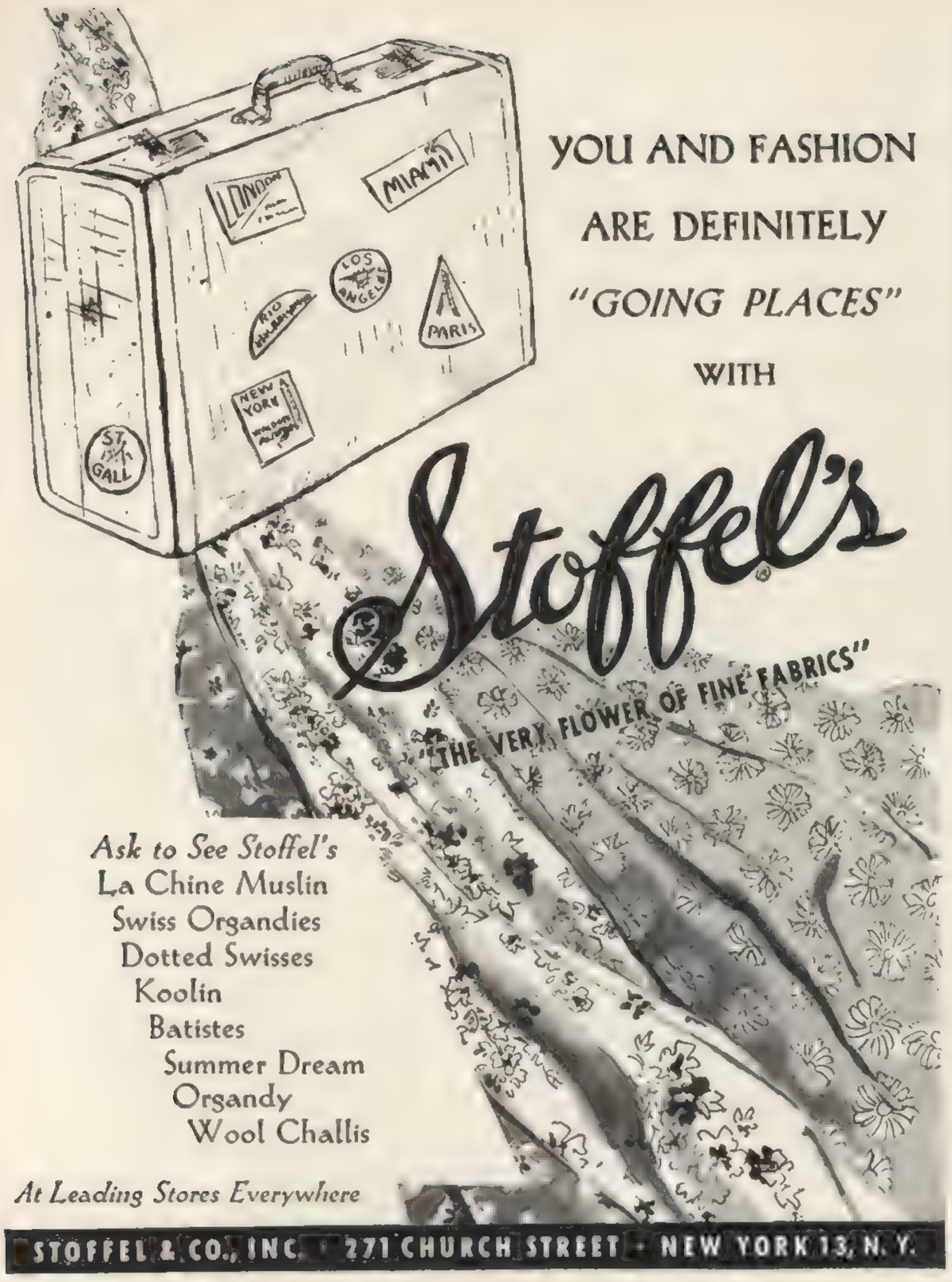

A TASTE OF LITERARY FARE

(Continued from page 193)

snow eryngos: let there come a tempest of provocation, I will shelter thee here."

Old *Sir John* knew well of what he spoke when he made love in terms of edibles. Eryngos, the candied fruit of the Sea Holly's fleshy root, were widely used as aphrodisiacs, guaranteed to give prowess to those who consumed them. Kissing-comfits were the Sen-Sen of their time, a perfumed sweetmeat used to freshen the breath. Made of fruit, roots, or seeds preserved in sugar and dried, comfits were carried in little boxes by everyone and chewed at all times much as gum is chewed today. When the Duke de Guise was shot at Blois, he died with a box of comfits in his hand.

Although *Falstaff* was a powerful drinker, he is almost matched by a number of other Shakespearean characters and, indeed, there is a great deal of drinking recorded in most literature written before the introduction of tea and coffee. Thus when Chaucer describes the *Franklin* of the *Canterbury Tales* by saying "Wel loved he by the morwe a sope in wyn," the line doesn't mean the old man was intemperate. Sops in wine was a common breakfast food of the upper classes in mediæval England, and consisted of bread soaked in wine. A glass of beer or wine with the morning meal was also quite usual before the arrival of caffein stimulation.

In place of a cup of coffee it was a hot posset that warmed many a literary bone—and a posset was a versatile drink. In Thomas Costain's *The Moneyman* the *Comte de Burey*, after travelling through a violent Parisian thunderstorm to reach his brother's house in the *rue Grenier sur L'Eau*, says he will perish if he doesn't get a hot posset nightly. Samuel Pepys recorded in his *Diary* on January 13, 1663, that he sent his guest away "highly pleased" after a supper of "good sack posset and cold meat."

Sir Kenelm Digby, a contemporary of Pepys, gives a recipe for this all-purpose posset in his book *The Closet of the Eminently Learned Sir Kenelm Digby, Kt., Opened.* According to Sir Kenelm, its ingredients should consist of one half pint of sack, the yolks of 10 eggs, two quarts of cream, three-quarters of a pound of sugar, spices, and ambergris, which was much used in the cooking of the period. Like a modern cocktail, the posset was to be poured from a height.

Instead of iced tea it was an iced syllabub that cooled *Amber Dangerfield* of Kathleen Winsor's *Forever Amber* after a hot day of shopping in London's Royal Ex-

(Continued on page 195)

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A TASTE OF LITERARY FARE

(Continued from page 194)

change with her step-daughter, *Jemima*. She needed the extra fortitude of the wine that was whipped with cream and sugar into this stiff froth of a drink, for it was on this afternoon that *Jemima* told *Amber* of her love for *Lord Carlton*.

Yet even when coffee and tea had begun to be popular, literature records many a special alcoholic drink that lured a man away from the gentler stimulants. Although Samuel Johnson was a teetotaler well through his 28th year, he later became famous for his classification of intoxicants by saying, "claret is the liquor for boys; port for men; but he who aspires to be a hero (smiling) must drink brandy."

In 1752 Boswell reports this episode in the life of the great doctor, who by this time had attained wealth, fame, and the tastes of a gourmet.

"One night, when Beauclerk and Langton had supped at a tavern in London, and sat till about three in the morning, it came into their heads to go and knock up Johnson, and see if they could prevail on him to join them in a ramble. They rapped violently at the door of his chambers in the Temple, till at last he appeared in his shirt, with his little black wig on the top of his head, instead of a nightcap, and a poker in his hand, imagining, probably, that some ruffians were coming to attack him. When he discovered who they were, and was told their errand, he smiled, and with great good humour agreed to their proposal: 'What, is it you, you dogs! I'll have a frisk with you.'"

The trio's frisk consisted of retiring to a neighbouring tavern and making a bowl of *Bishop*, "which Johnson had always liked." Then on the strength of this drink, they walked down to the Thames, took a boat and rowed to Billingsgate. Thus started, Johnson spent the rest of the day in dissipation with his friends.

What was this beverage that provoked the forty-three-year-old Johnson into such merrymaking? Named in compliment to the clergy, Bishop was a sweet drink compounded of wine, China oranges, and sugar. It was eulogized before Boswell recorded Johnson's drinking bout by none other than Jonathan Swift who wrote:

"Fine oranges...
Well roasted, with sugar and wine in a cup,
They'll make a sweet bishop, when gentlefolks sup."

Victorian women were quite accustomed to the consumption of huge amounts of liquor by their men, and indeed, even expected it of them. In the field of fiction Dickens' *Samuel Pickwick* is a well-known imbiber of alcoholic beverages. While *Mr. Pick-*

(Continued on page 196)

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A TASTE OF LITERARY FARE

(Continued from page 195)

wick stuck closely to his brandy and water in most of his drinking moments, he also indulged now and then in a glass of negus. Negus, invented by Colonel Francis Negus, was port or sherry mixed with hot water and sweetened with lemon and spice.

It was a tin can of porter, however, that saved the day at one of the many parties *Mr. Pickwick* attended. With underdone beef, oysters that could not be opened, and a ham that was only slightly cooked, plus an uncooperative landlady, the bachelor's dinner that *Bob Sawyer* gave in his Lant Street lodgings would have been a miserable failure had it not been for the porter and some very strong cheese. Porter, a kind of beer, was short for porter beer, a drink originally made for porters and other labourers. Dark brown in colour, it was brewed from partly charred or browned malt which had been dried at a high temperature, and had a rather bitter flavour.

The parties of Samuel Pepys, on the other hand, were always successful, if his *Diary* can be believed. On March 26, 1662, he wrote:

"I had a pretty dinner for them, viz., a brace of stewed carps, six roasted chickens, and a jowl of salmon, hot, for the first course; a tansy, and two neats' tongues, and cheese, for the second. Merry all the afternoon, talking and singing, and piping on the flageolet."

The tansy that helped to bring the meal to a satisfying climax was a sweet pudding, made of eggs, rose water, cream, and the juice of the tansy. It was baked with butter in a shallow dish. Tansy, a bitter herb with a strong aromatic odour, was often used as a tonic by 17th-century medics. Thus Pepys gave his friends a pick-me-up as well as a dessert.

As host at another noontime dinner Pepys served "umbles baked in a pie." Umbles, the heart, liver, entrails of the deer, had an interesting past. Designated as a reward for the deer hunter, they were made into a pie and served to the hunter at the lower end of the manorial dining hall, while his lord consumed the rich venison pasty upon the raised dais. The saying about "eating humble pie" originated from this custom.

Not all Pepys' parties were mid-day frolics. On June 5, 1661, he confided to his diary:

"...there we stayed talking and singing and drinking great draughts of claret, and eating botargo, and bread and butter, till twelve at night, it being moonshine; and so to bed, very near fuddled."

Botargo was a kind of caviar from the salted roe of the mullet or the tunny. It was classed as an *avant-coureur de vin* by Rabelais. More and more of such aristocratic edibles were noted down by Pepys as he became increasingly successful and wealthy.

On the other side of the tracks as far as literary gourmandizing goes was *Piers* of William Langford's *Piers Plowman. Piers* complains, "I

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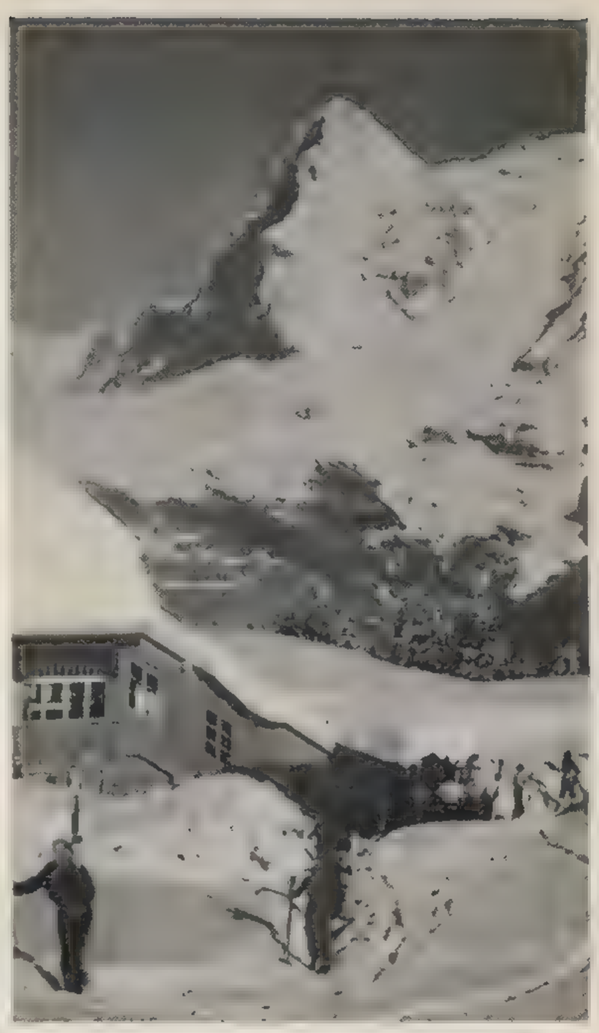
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A TASTE OF LITERARY FARE

(Continued from page 196)

have no penny pullets for to buy, no neither goose nor pig...no cooks-boy collops to make." Although *Piers* could not provide collops, which were lumps of meat, he does say that he can give his youngsters haver-cakes (biscuits made of oatmeal) and curds, the coagulated clots of milk which were eaten as food in *Piers's* day.

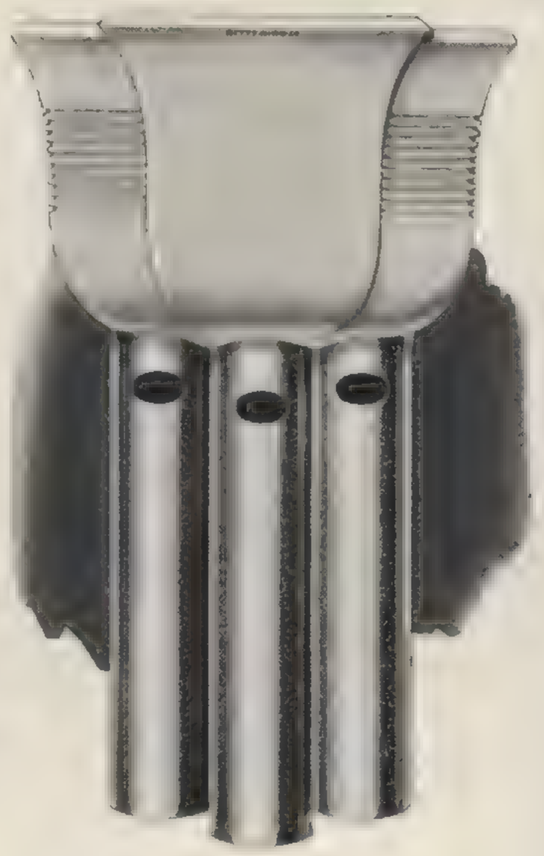
The children of *Piers Plowman* fared better at home than Dickens' *David Copperfield* on the road, however. On his journey to school young *David* stopped at the Yarmouth coaching inn for supper. There, a much too kindly waiter aided him with his repast by drinking the beer, and eating the mutton chops and potatoes to help him ward off the ill effects of overeating.

By the time the dessert made its appearance the waiter dropped all semblance of being helpful and says to *David* in a competitive spirit, "Why, a batter-pudding is my favourite. Ain't it lucky? Come on, little 'un, and let's see who'll get most." The dessert that caused the unveiling of the waiter's true character (although *David* still didn't recognize the waywardness of his new friend) was an unsweetened pudding. Made of flour, eggs, and milk or cream, its batter puffed way out in baking. It was usually served with fruit or a sauce. Only when *David* hears the landlady call out, "Take care of that child, George, or he'll burst!" does he realize he was supposed to eat all of his supper unassisted.

The most interesting literary fare, however, is one for which no one has found the recipe so far. A beverage, it comes in a bottle labeled "Drink Me" in large beautiful letters, and it tastes delightfully refreshing with a "sort of mixed flavour of cherry tart, custard, pineapple, roast turkey, toffy, and hot buttered toast." If you knew how to mix this pleasant drink, you, too, might be able to escape with *Alice* and the *White Rabbit* into Wonderland.

COMING, in the December issue of Vogue: Four colour reproductions, actual page size, from the famous "Behem Codex" — mediæval artists' paintings of the Artisans Guilds of Poland. This historic work, stolen by the Germans, has been restored to Poland. Vogue shows the first published reproductions from its pages.

When Holiday Guests arrive...



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DON'T BE A SNOW BUNNY

BY AN EX-SNOW BUNNY

FUN IN THE SNOW, the billboards say. A lean white rabbit is leaning forward on the boards, with a blue scarf waving behind, and a flurry of snow flying up in the air. And so many an inspired but inexperienced enthusiast buys a ticket and off he goes, just as though he were on his way to Coney Island to ride the roller coasters. He arrives at the ski resort, knowing less about the sport than the white rabbit on the billboard. He goes up in a ski lift, a thousand or more feet into the air. He probably takes his first spill getting off of the lift and that should be a warning, but it isn't. He moves off to the point of descent, and he points his skis downhill because his buddy has dared him to take it straight, and he feels a personal obligation to prove that he has the nerve to do it. Sometimes he ends up in the hospital with a broken leg. Sometimes he happens to be one of those lucky fellows who knows instinctively how to fall easily, and then he just ends up black and blue. It is certainly doubtful if he has had any of the advertised fun.

There is no excuse nowadays for making that type of tragic trip to the snow. Fifteen years ago, things were different. When I first went to the Donner Summit area in California, where the famous Sugar Bowl is now in full swing, there were no lifts, no teachers, no one to give you advice about snow conditions or the proper equipment. Today it isn't necessary to trust to luck and balance, and it is no longer necessary to listen to the know-nothing on the hill, who boasts that he never took a lesson, but promises he can show you how if you just watch *him* do it. He is probably using every ounce of brute strength he possesses to fight his way around every turn, and you can be sure he will be prostrate from exhaustion at the end of the day, if he doesn't end up on a stretcher in the hands of the ski patrol. Nowadays, you can learn about the art of skiing in almost every ski resort, from instructors who really know how to teach the easy, graceful way of doing it. The easy, graceful way is the least tiring, and the safest way to ski. The Ski Patrol statistics show that fatigue, along with lack of experience and lack of control, causes most of the ski accidents.

Skiing is a sport that seems to be conspicuously dangerous, because every year, during and after the ski season, one meets a few friends or acquaintances with their legs in casts, hobbling about at cocktail parties, chipper as birds, and ready to do it again, but incapacitated nevertheless. Skiing is dangerous, but so are other sports. Swimming, for instance, seems quite harmless, but after a friend has a swimming accident, he doesn't go to a cocktail party and talk about it. He usually doesn't come to the surface. He is probably dead. From Island Beach, Connecti-

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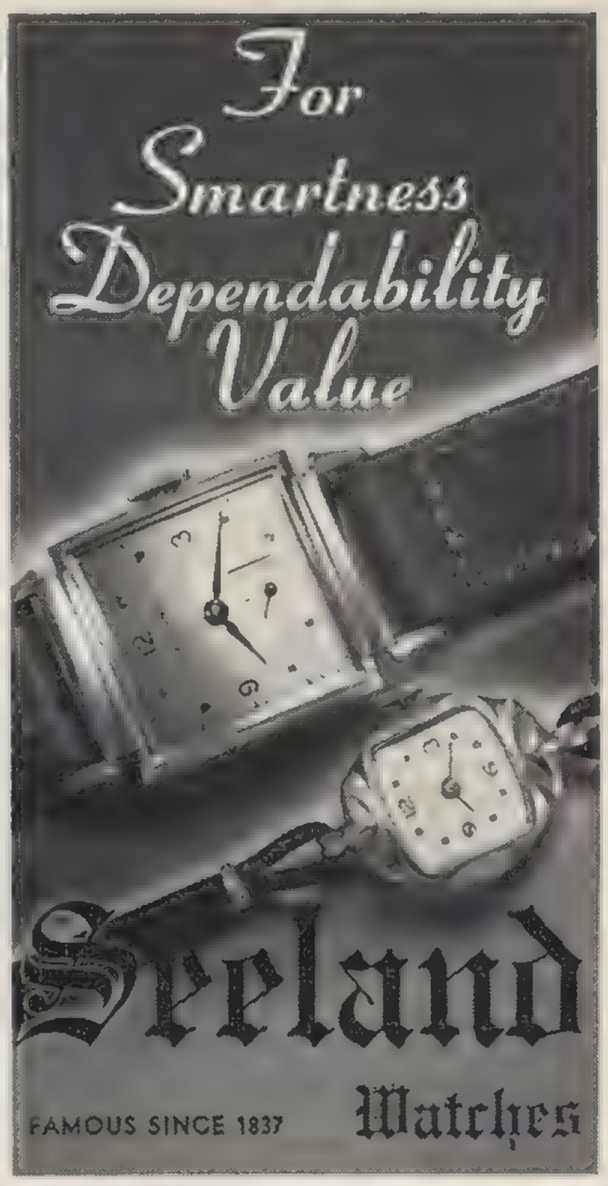

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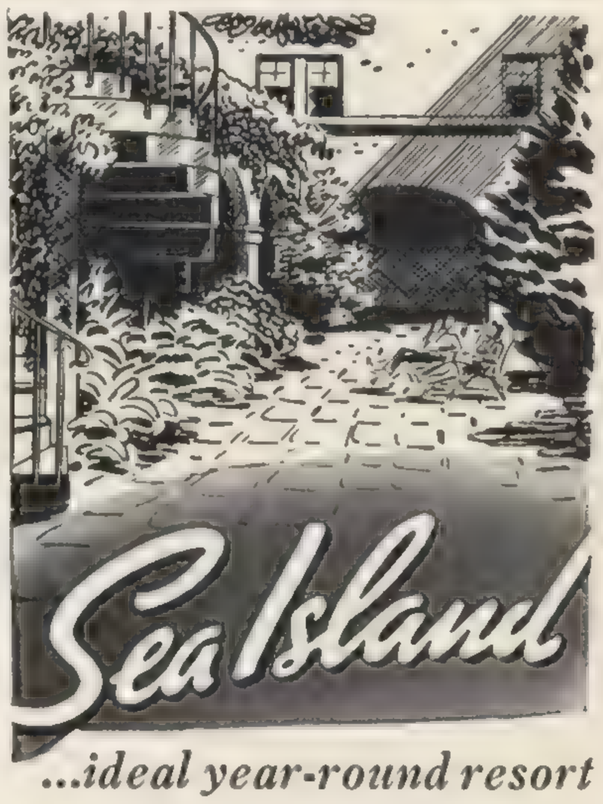

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DON'T BE A SNOW BUNNY

(Continued from page 198)

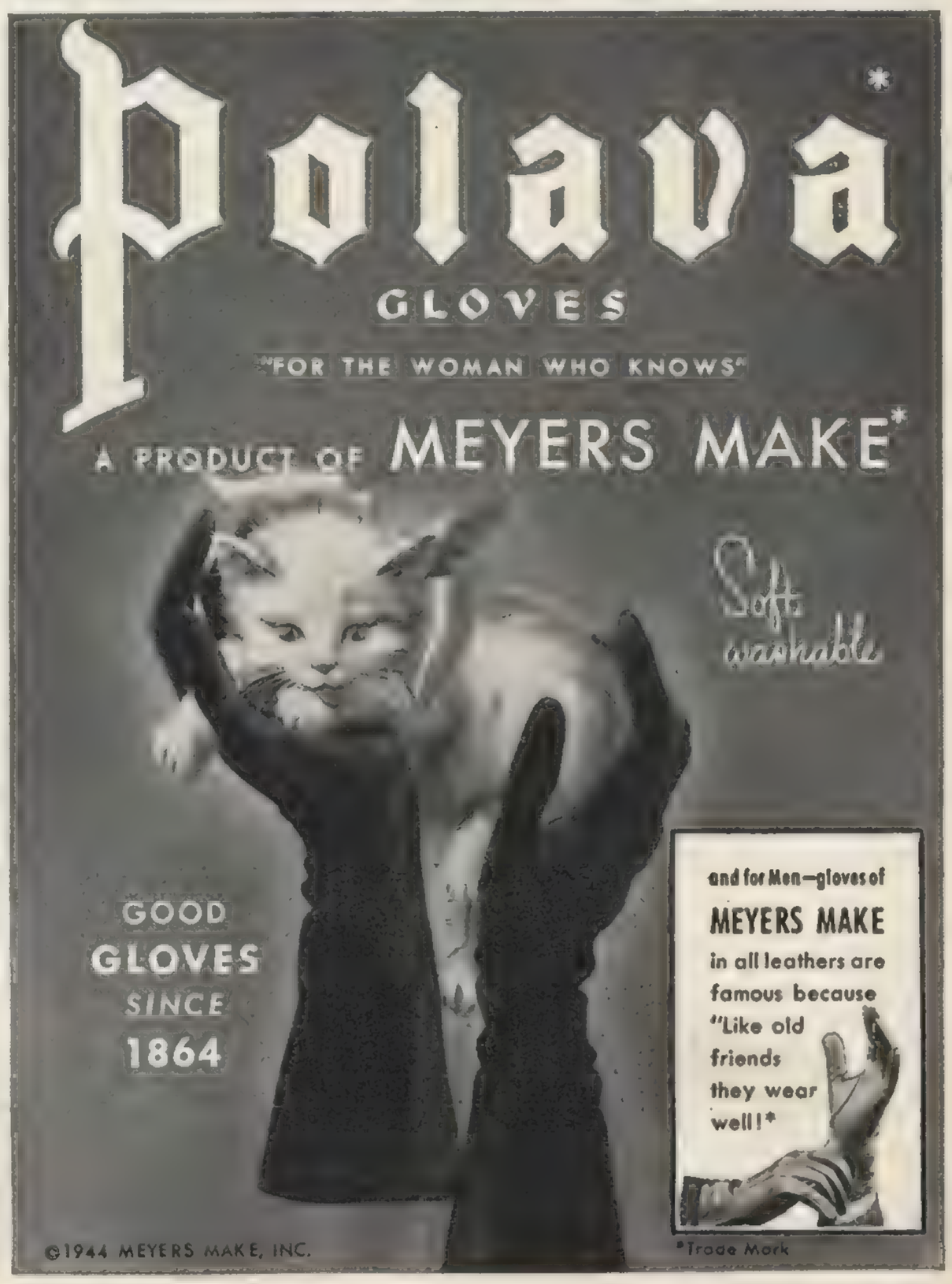
cut, June 1939 through August 1939, we have these figures: the swimming accidents per thousand people were 8.9. In the Denver area, December 1939 to April 1940, the skiing accidents per thousand people were 3.66. Comparatively speaking, the accidents in skiing are not so numerous as they appear to be, but they are much more numerous than they need to be.

The Ski Patrol statistics, compiled from the country as a whole, show that 77½ per cent of all the accidents occur to skiers who have had two years or less skiing experience. Lack of experience, therefore, and lack of control, are the primary causes. Control can be learned by practice, but if a skier is not well-grounded in the fundamentals, he may practice indefinitely without progress. Good instruction is necessary. Most skiers do not begin to ski until they are beyond the age when learning is easy, and in true snow bunny fashion, they endeavor to pick up the sport by watching their friends, and refuse to stay on the practice slopes where the danger is less great, but where they might learn to ski. Instead they get out on the long runs, where they are a menace to the good skiers, and anathema to the ski patrolmen.

Don't be a snow bunny; but go further than that, and don't let your children be snow bunnies, either. There is nothing more terrifying than to see a child loom up suddenly in the middle of a track, when you can't be sure if she'll know enough to stand still, and let you plot your course around her. If you are taking your children off on a skiing vacation, see that they have the proper equipment, and then let them avail themselves of the proper instruction. While they still have the ability to imitate the teachers, they will eat up ski lessons. I found that giving my children morning class lessons during the Easter vacations, starting when they were ten years old, and then letting them run free in the afternoons, free to throw snow balls, build snow men, take mild runs, or sit on the porch, has made them both good skiers and enthusiastic ones.

In the early days of skiing in the West, there was one great drawback to taking ski instructions. If you took your Christmas vacation in Mt. Rose, and your spring vacation in Yosemite, you were very apt to find teachers in the two places contradicting each other. Granted, in both places the instructors skied equally well, but each one had a different way of explaining how he did it, a fact that confused the pupils considerably, and discouraged them from continuing with lessons. Now, thanks to Cortland Hill's inspiration, the instructors in California have adopted a uniform system of standard ski instruction, and they have formed an association called "The California Ski Instructor's Guild."

(Continued on page 200)



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DON'T BE A SNOW BUNNY

(Continued from page 199)

Lots of ski bunnies arrive in ski resorts wearing those little woollen hats with a fuzz ball on top, a pair of balloon-shaped pants, and some hiking boots. But at least, they advertise the fact that they don't know what's coming off. The most dangerous type of snow bunny is the guy who has borrowed his friend's good equipment, and decides to bat around for the week end. He thinks it is not worth while to spend money on lessons, he may never ski again, or in any case not that season, and so he spends his time floundering around, getting in everyone's way, standing in the most dangerous places. What he doesn't realize is that many a skier has learned by just those week-end lessons. And the strange truth is that between lessons, you don't seem to forget what you learned the last time, even if it was a week end several seasons ago. Skiing is not a question of strength as much as it is timing, rhythm, and grace; that is why a woman can handle the terrain with as much facility as her skiing husband, brother, or beau, provided she is willing to learn the correct technique.

Bill Klein, who has the ski school in the Sugar Bowl and the Sierra Club, and who has done much for skiing in the Donner Summit area, claims that there are very few people who can not be taught to ski. Aptitude for other sports doesn't matter, neither does age, or sex, or build. One of his best pupils is a man who took up skiing at the age of 40, and who puts many of the boys to shame. But he had to be taught. In the classes, the pupils are taught not only how to check their speed, but they are also taught something about handling snow, which, as Luggi Foeger once said, is always white but that is no indication that it is always the same in any other respect.

Skiing has become the glamour sport of America. All the national magazines start the winter season with a cover of glittering snow, and a glowing-cheeked, streamlined figure flying down the mountain. In this pressing urban life, everyone craves to get away to the open spaces in winter, and the skiing life has tremendous allure.

In skiing life, there is no place for arrogance. There is no skier, no matter how skillful, who doesn't land flat on his face in front of a gaping group at some time or other. And so, even if he starts out by being arrogant, he ends up full of humility.

But, unfortunately, skiing, like hunting and polo and football and swimming, has its element of danger. The National Ski Patrol is doing a fine and conscientious piece of work in the promotion of safety in skiing.

(Continued on page 201)

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DON'T BE A SNOW BUNNY

(Continued from page 200)

The leaders of the patrol system in all sections of the snow belt are devoting much of their time, voluntarily, to this cause, but in order to do a perfect job, they have to enlist the support of the skiing public in their program.

There is no sight more magnificent than that of a well-turned-out skier, either man or woman, coming down the mountain making easy graceful swings, looking eager, sure, happy. But there is nothing more pathetic than the snow bunny, a lump of shapeless wool; tense, awkward, legs wound up in a pretzel position, a creature utterly miserable. And there is nothing less attractive than a plaster leg.

If you are planning a ski trip, read over these few hints, written by someone who learned the hard way, plaster leg and all.

Advice from National Ski Patrol System

DON'T SKI ALONE.

DON'T go up in a lift unless you know how to ski well enough to come down.

DON'T linger in the middle of a trail on blind corners.

DON'T stand gaping in a run-out at the bottom of a hill.

DON'T climb difficult terrain, unless you can come down the practice hill under control.

DON'T ski through the noon hour to use your all-day lift ticket, unless you have started late in the morning.

DON'T ski on an empty stomach.

DON'T take that last run down if you feel the least bit fagged.

DO exercise and strengthen the muscles most subject to strain BEFORE THE FIRST SNOWFALL.

DO begin the season with lessons under competent instructors. The expert's grace and ability didn't come without hard work.

DO learn to fall correctly.

DO ski under control at all times; control is the hallmark of a good skier.

DO give the other skier a break by filling your sitzmark or footprints.

DO heed the cry "track."

DO cooperate with the Ski Patrolmen; they are volunteers who are ready to help you if you need them.

DO'S AND DON'TS FOR SKIING CLOTHES

DON'T bundle up like a teddy bear ...skiing is violent exercise and in a short time you get very warm.

DON'T wear fussy ski clothes...no no pretty-pretty effects.

(Continued on page 202)

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DON'T BE A SNOW BUNNY

(Continued from page 201)

DON'T go in for bright colours... navy-blue, black, beige, or dark grey are smartest on the slopes.

DON'T go in for individual ski clothes, unless you are a magnificent skier...the less you attract attention to yourself in spills, the better off you are.

DON'T wear socks outside of boots or trousers...wool is a great snow collector.

DON'T wear a pull-over without a waterproof jacket until you are a seasoned skier.

DON'T accentuate the not-slim figure by tucking in a pull-over; wear it beltless, loose.

DON'T wear a loose-flowing parka if you have a GOOD figure—the trim belted neat look is nicest.

DON'T let your hair fly loose if you have a lot of it—after one run and two falls you'll look as though you had been headfirst in a flour barrel.

DON'T think you must wear a dirndl after skiing; a good pair of velveteen slacks and a shirt or sweater is a smart alternate.

DON'T put snow-shoe grease on your boots; it ruins the leather. Just polish them OFTEN with ordinary shoe polish.

DO buy the best boots and skis on the market, but consult a professional before you spend five cents—bad equipment is dangerous and difficult to handle. Rent your first ones if necessary, to be sure you are convinced.

DO get good trousers, well cut, of a neutral colour.

DO get a waterproof parka, with a hood; if the parka has no hood, get a head covering; the simple cap with a visor is inexpensive, becoming, and practical.

DO use sunglasses at least part of each day; snow blindness is very painful.

DO use some kind of skin protector—even on a hazy day you can get a bad snow burn.

DO wear gloves, preferably of lined canvas or leather; they shed water best.

DO wear long sleeves even in the hottest spring weather...UNLESS you never fall!

DO give up the idea of a ski skirt... you may look fairly well in one, but you will surely look better in trousers.

DO give up talking about skiing to non-skiers after you leave the mountains.

COMING in December 1; the fate of the shot-silk dressing gown—male reaction to woman's choice of Christmas presents, by Thomas Phipps. The horrible-tie story—from Tropic Effulgence to Oil Slick—female reaction to this "defiant banner of a lost sex," by Marya Mannes.

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